FAB

FAB7

VOLUME 2 - NUMBER 1

Autumn is here, the holidays are over and Britain goes ever darker and colder. The dark bit is fine, as it gives even the budding couch potato even less excuse not to spend some quality time in front of the VCR. This begs the question, "What do Fanderson members enjoy watching?", and increasingly we are finding that the answer is **Terrahawks**. Those of you who are old enough to remember the critical holocaust that hardcore fans gave the series back in 1983, when it debuted, may find this something of a surprise. What we are finding from returns of the joining and renewal questionnaires sent to members is that **Terrahawks** is now regarded with a warm glow of nostalgia by those who grew up with the series.

The interesting thing to note is that by 1983 (and the series was being re-run as late as 1988), the aforementioned VCR was a fixture in a great many front rooms. What this means is that a large proportion of those young fans (and those of us who remembered the older series and liked **Terrahawks** anyway) have copies of the episodes, either off air or via the now deleted Channel 5 releases, and can't be said to be remembering the series through rose tinted glasses. With **Terrahawks'** 10th Anniversary coming up next year, isn't it time it was given a critical re-evaluation? Besides, I like it and I'm the editor, so we shall be covering the show with a series of articles that we have lined up for FAB in 1993.

Speaking of future issues, FAB8 will see the second of the popular 'Around The World With FAB' features (this time from Canada's finest, Doug Pelton), and the start of our definitive episode guide to **Captain Scarlet And The Mysterons** in what will be our special **Captain Scarlet** 25th Anniversary issue - look for it coming through your door in December.

Look out for the other Fanderson committee people at **PsyCon** if you plan to be at the best **Space:1999** convention that Manchester has ever seen. I'm sure they won't mind you collaring them if you have any opinions about the club). If you aren't going to **PsyCon**, or you're just plain shy, then write to our slightly re-titled FABMail column - just tell us what you want and we'll try to give it to you.

No room for a full Desert Island Anderson column this time, but you'll find this month's Desert Island Top Ten listings opposite - keep those votes coming.

Anyway, less chat and more articles is as good a motto as any, so I'm off. Hope you like Chris' new FAB logo. See you next issue!

Ian Fryer - Editor

THE DESERT ISLAND ANDERSON CHARTS

August placings shown in brackets

Top Ten Series (October 1992)

1. **Thunderbirds** (1)
2. **UFO** (3)
3. **Captain Scarlet And The Mysterons** (2)
4. **Space:1999** (4)
5. **Stingray** (5)
6. **Joe 90** (6)
7. **Fireball XL5** (8)
8. **Terrahawks** (7)
9. **Supercar** (10)
10. **The Secret Service** (9)

Top Ten Episodes (October 1992)

1. **Thunderbirds** - *Trapped In The Sky* (1=)
2. **Space:1999** - *Dragon's Domain* (1=)
3. **UFO** - *Sub-Smash* (1=)
4. **Captain Scarlet** - *The Mysterons* (4=)
5. **Space:1999** - *Breakaway* (4=)
6. **UFO** - *Mindbender* (7)
7. **Thunderbirds** - *Attack Of The Alligators!* (6)
8. **Thunderbirds** - *Terror In New York City* (8)
9. **Captain Scarlet** - *Lunarville 7* (9)
10. **Space:1999** - *Space Brain* (-)

[Bubbling under: **Captain Scarlet** - *Noose Of Ice, Flight To Atlantica, Attack On Cloudbase & The Trap*; **UFO** - *The Sound Of Silence, Identified, Survival & The Psychobombs*; **Thunderbirds** - *Sun Probe* and *Thunderbirds Are Go*; **Space:1999** - *The Testament Of Arkadia.*]

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FANDERSON NEWS
ISSUE 37 DATELINE: OCTOBER/NOVEMBER 2092

STINGRAY BEATS U.N.C.L.E IN CULT SHOW POPULARITY CONTEST

Stingray finally began its first network screening in the UK on September 11th, a week later than previously announced by the BBC. In a late programme change, episodes of the 30 year-old series are followed by a repeat screening of the second season of the 1960s cult espionage series **The Man From U.N.C.L.E.**.

The **Stingray** episodes being transmitted are from brand new 35mm prints, but with tampered opening title sequences. The first 25 episodes should start in black and white and only move into colour after the 'Videocolor' caption - the BBC's episodes all feature the later 'all-colour' sequence with a different Commander Shore puppet. The last two captions in the titles have never been seen before on British television - the words "Filmed In" on the "Supermarionation" caption appear in a different typestyle, and the series is copyrighted 1964 on the "Stingray" caption (all prints previously seen in the UK, including the PolyGram/Channel 5 video releases, feature the series captioned with the copyright date 1962). The explanation may be that these are copies of prints originally prepared for the American market in 1964 with uniform titles on all episodes.

The audience viewing figure for **Stingray**'s opening episode was 3.36 million, placing it sixth in BBC2's list of most popular programmes for that week. 820,000 viewers switched off when **U.N.C.L.E.** appeared, pushing that show back to 14th position in the BBC2 chart. (Anderson fans who are tuning in to **U.N.C.L.E.** should watch out for an episode titled *The Batcave Affair* later in the run to spot a pre-**Space:1999** Martin Landau joining pre-**The Protectors** Robert Vaughn and pre-**Sapphire And Steel** David McCallum.)

The **Stingray** screening schedule on BBC2 through to December (barring sporting events and fluctuations in the value of the pound) is as follows:

October 16th	*The Big Gun*
October 23rd	*The Golden Sea*
October 30th	*The Ghost Ship*
November 6th	*Count Down*
November 13th	*The Ghost Of The Sea*
November 20th	*Emergency Marineville*
November 27th	*Subterranean Sea*
December 4th	*Loch Ness Monster*
December 11th	*The Invaders*
December 18th	*The Disappearing Ships*

The Friday following December 18th is Christmas Day, presenting the BBC with an opportunity to screen *A Christmas To Remember* without breaking the series' run. Keep your fingers crossed.

THUNDERBIRDS REPEAT RUN STARTS EARLY

After **Stingray** began a week late, many fans will have been caught by surprise at the early start to the repeat screening of **Thunderbirds**, at noon on BBC2 from Sunday, October 4th (rather than 1.00pm on BBC1 from October 11th as previously announced), and followed by a continuation of a repeat run of the science-fiction series **The Invaders** (starring a pre-**Doppelgänger** Roy Thinnes) picking up the second season from where it left off at the end of the previous run in 1990.

The BBC also caused a stir in September with their screening of a serialised **Thunderbirds** episode (*The Man From MI.5*), cut into five-minute segments, dubbed into French and broadcast twice a week as part of BBC2's schools programming (daytime Tuesday and Thursday). The controversy began when the BBC announced that the programmes featured the original soundtrack recorded for the French market and that, as a result, the language used is quite difficult to follow. A BBC spokesman admitted that they do not really expect children to be able to learn French from watching the programmes, prompting many critics to question the point of the venture.

CABLE SCI-FI CHANNEL SCREENS 1999 SIX DAYS A WEEK

The Sci-Fi Channel was finally launched to cable subscribers in the U.S. on September 24th, with programming which features nothing but classic science-fiction films, television series, documentary series about space exploration, science and technology 24 hours a day. Among the regular series - which include **Doctor Who**, **The Prisoner**, **Alien Nation** and **Lost In Space** - is our very own **Space:1999**, which will air every day except Sunday in a 6.30pm slot on weekdays and 6.00pm on Saturdays. At that rate, they will have screened each of the 48 episodes by November 5th.

The nearest British television comes to what the Sci-Fi Channel has to offer is BSkyB's Sky One, which has undergone a science-fiction revolution this Autumn, spearheaded by **Star Trek:The Next Generation** twice daily on weekdays and supported by **Alien Nation**, **Lost In Space** and the animated **Star Trek** - but no British series so far.

PSYCON - THE FUTURE IS HERE!

As you read this, Fanderson's biggest **Space:1999** Convention yet, **PsyCon**, is just a few days away, so this is your last opportunity to attend what promises to be the most exciting Fanderson convention of the year. The convention venue is Sacha's Hotel, Piccadilly, Manchester on the weekend of the 24th and 25th of October - if you are one of those few **1999** fans who haven't yet registered for the convention, make sure you book your hotel room and we'll make sure we can squeeze you into the convention site on the day.

The convention programme includes uncut screenings of the best of both Year One and Year Two **Space:1999** episodes in equal amounts, and a superb display of original costumes from the series - including Alphan uniforms worn by Martin Landau, Barbara Bain and Catherine Schell, Nick Tate's spacesuit, Catherine Schell's dress from *The Metamorph*, Brian Blessed's costume from the same episode, and numerous alien costumes that have never previously been displayed at any conventions or exhibitions. Original models and props will also be on display, many of which have also never been exhibited in public before.

Confirmed guests for the weekend include model-maker **Martin Bower**, script writer and consultant **Christopher Penfold**, Year Two music composer **Derek Wadsworth**, cast members **Zienia Merton** (Sandra Benes), **Suzanne Roquette** (Tanya Alexander) and **Alibe Parsons** (Alibe Pascoe), and series creator and executive producer **Gerry Anderson**. All will be attending **PsyCon** with work and personal commitments permitting. At press date, the only cancellation we have is music editor **Alan Willis**, who will now, unfortunately, be in China on the convention weekend.

If there is still time to register for the event as you read this, the cost for full weekend attendance (Fanderson members) is just £25, and £12.50 for just one day (these costs rise to £30 and £15 respectively for non-members). Simply send your cheque or postal order (made payable to **PsyCon**) with your name, address and Fanderson membership number to:

PsyCon (Registrations), Gerry R. Forrester, 109 Sandpiper Place, Greenhills, East Kilbride, Scotland G75 8UP

clearly detailing on which days you wish to attend. Registration rates on the door (for those turning up on the day) will be slightly more expensive.

To book your room in the convention hotel, you can telephone Sacha's on (061) 2281234, telling them that you are attending **PsyCon** in order to qualify for the cheaper convention room rates. Unfortunately, twin and double rooms are no longer available, but the rate for a single room is just £32.50 per night (breakfast is included in the cost).

The Moon goes out of orbit on the Friday night of the weekend convention, and we'll all be gathering at Sacha's to party like it's 1999. Don't miss out on this one!

ACTION ALL THE WAY WITH ACTION 93!

Action 93, the convention for all fans of the ITC action/adventure series, is definitely shaping up to be one of the major events of 1993. Set for the weekend of the 27th and 28th of March 1993 at the Shepperton Moat House, Felix Lane, Shepperton, Middlesex, **Action 93** already has an unprecedented number of attendees registered for the convention, so members should not leave it too late to register or they could find themselves left out!

Organised by a coalition of representatives from the four official ITC fan clubs - The Randall And Hopkirk (Deceased) Appreciation Society, The Saint Club, Six of One and Fanderson - **Action 93** promises extensive screenings from ITC's archive, with episodes of **Randall And Hopkirk (Deceased)**, **The Saint**, **The Prisoner**, **The Persuaders**, **Danger Man**, **Sapphire And Steel**, **UFO**, **Space:1999**, **Department S**, **Man In A Suitcase** and many more! Amongst the many activities planned for the weekend there will also be numerous guest panels with members of the casts and technical staffs from the various different series.

Three guests new to the convention scene have been confirmed for the weekend so far (work and personal commitments permitting): **Robert S. Baker**, producer of **The Saint**, **The Persuaders** and **Return Of The Saint**; **Terence Feely**, one of the scriptwriters working on **UFO** (*The Man Who Came Back* and *Timelash*), **The Protectors** (*2,000 ft To Die*), **Space:1999** (*New Adam, New Eve* and *Bringers Of Wonder*) and **Return Of The Saint**; and **John Goldsmith**, also a scriptwriter on **The Protectors** (*Brother Hood* and *Balance Of Terror*), **Space:1999** (*Seed Of Destruction*) and **Return Of The Saint**.

For further information and full details of registration and hotel rates, please send a stamped self-addressed envelope to:

Action 93, Claire Saunders, 12 Saville Crescent, Ashford, Middlesex, TW15 1SX, England.

STOP PRESS NEWS - GERRY ANDERSON TO BE STAR GUEST AT WORLD S.F. CON 95

The World Science Fiction Convention 1995 will be held at the Scottish Exhibition and Conference Centre, Glasgow, Scotland on the August Bank Holiday weekend (26th/27th August) 1995. This may seem to be still a long way in the future, but for the organisers of the event, the planning and preparation for such a major convention has to start now. Fanderson's Honourary President, Gerry Anderson, has been invited to attend as one of two star guests on the convention weekend, in recognition of his extensive contributions to the promotion of science-fiction as popular family entertainment. Gerry has confirmed his acceptance of the invitation and is said to be very honoured to be invited to speak at such a prestigious event.

NEW RELEASES FROM ITC VIDEO

As announced last issue, this month's ITC Home Video releases include Volumes 7 and 8 of **Space:1999** which feature the episodes *Alpha Child* (see our Script To Screen article this issue), *The Last Sunset*, *Force of Life* and *Guardian Of Piri*. However, we now understand that this will be the last release of Anderson material for 1992 - the schedule will pick up with **Space:1999** Volumes 9 and 10 (*Missing Link*, *Another Time, Another Place*, *Earthbound* & *Ring Around The Moon*) in the New Year.

Also in preparation for 1993: **The Secret Service** Volumes 3 (*Recall To Service*, *Errand Of Mercy*, *The Deadly Whisper*) and 4 (*The Cure*, *School For Spies*, *May-Day May-Day!*, *More Haste Less Speed*), **Fireball XL5** Volumes 5 (*The Wings Of Danger*, *The Triads*, *Sabotage*, *Prisoner On The Lost Planet*) and 6 (*Flight To Danger*, *Space Vacation*, *Mystery Of The TA2*, *Robert To The Rescue*), and **Supercar** Volume 4 (*The Tracking Of Masterspy*, *Phantom Piper*, *Deep Seven*, *Pirate Plunder*). Release dates have not, as yet, been set.

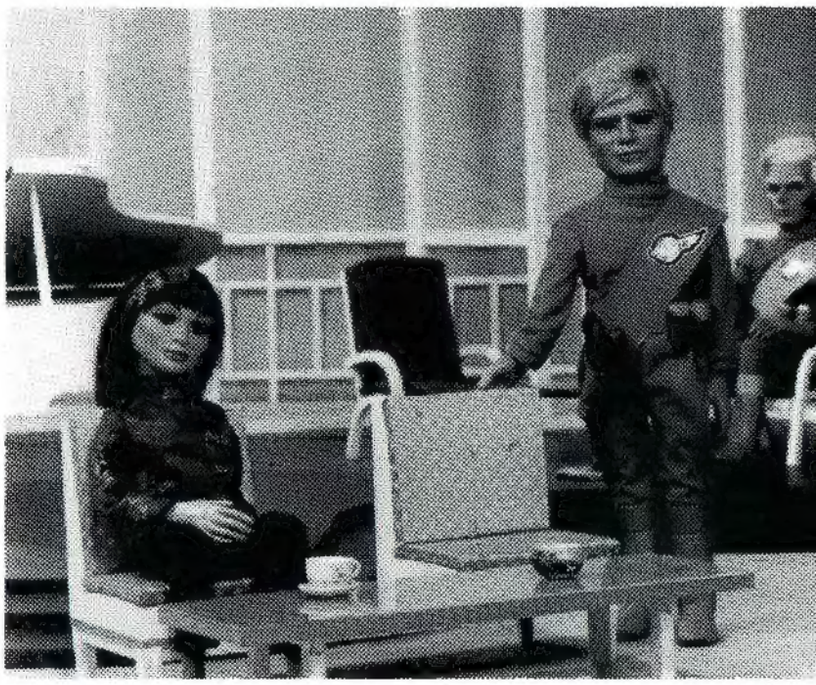
Sapphire And Steel Adventure Four (the one about the faceless man and the children from the old photographs) is released on a single cassette on November 9th.

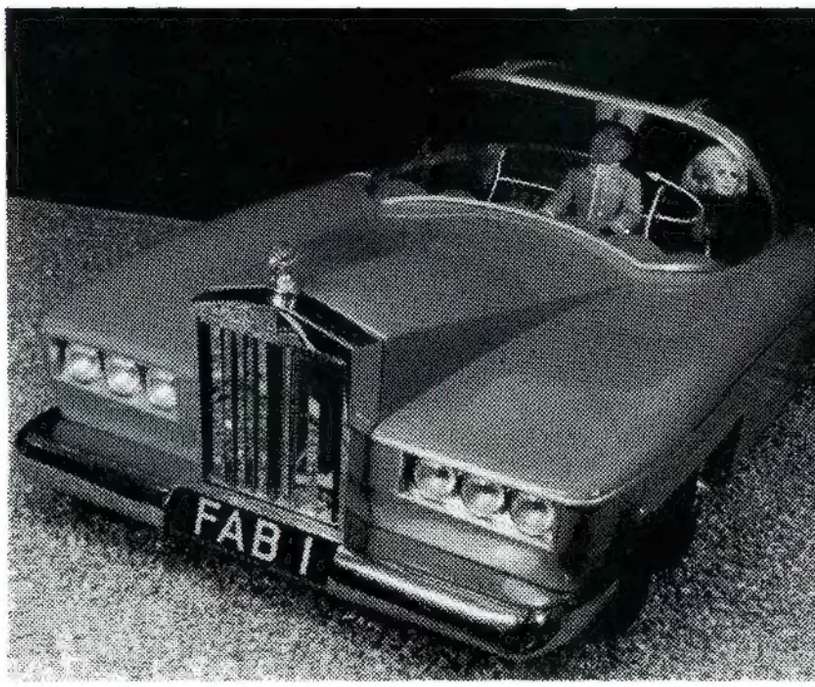
'THUNDERBIRDS ARE GO' EXHIBITION BREAKS GALLERY RECORD

This summer's exhibition of models, puppets and props from Gerry Anderson productions, staged at the Wolverhampton Art Gallery, broke all attendance records for the Gallery. Prior to this exhibition, the highest attendance figure was 24,000 visitors to a previous nine week show, but this exhibit smashed that with a grand total of some 84, 500 visitors over the ten week period.

Among the visitors were Gerry Anderson himself, special effects supremo Derek Meddings, puppet supervisor Christine Glanville, puppet-maker John Blundall, script writer Alan Fennell, voice artist Matt Zimmerman, producer Reg Hill, and TV21 comic strip artist Mike Noble, who posed for photographs alongside pages of his Zero X artwork illustrated 25 years ago.

Highlight of the exhibition was the first public reunion of the Tracy family since the 1960s, with all five Tracy brothers, Jeff, Tin-Tin, Lady Penelope and Parker puppets on display - some original, some remade from the original moulds. Also on display: the original models of the puppet-size FAB 1, **UFO** Interceptor, Eagle Transporter, Altares lightship and a host of 'guest' spacecraft from **Space:1999**, superb replicas of Stingray and Thunderbirds 1, 2 and 3, and the original puppet casts of **Captain Scarlet** and **Joe 90**, while wall displays featured original TV21 artwork by the late Frank Bellamy and Ron Embleton.





Right: A small selection of the displays at the Wolverhampton Art Gallery's 'Thunderbirds Are Go' Exhibition. Photographs courtesy of exhibition organiser and Fanderson member Dave Finchett.

THUNDERBIRDS FLY AGAIN - AND TAKE A BREAK!

The latest Gerry Anderson production screened on British television sees the Thunderbirds in action once again - or should that read inaction once again?..for the newest **Thunderbirds** adventure to be broadcast in the UK features Scott Tracy with his feet up in Thunderbird 1 enjoying a break with a Kit-Kat chocolate wafer biscuit bar in a short commercial film produced by Gerry as part of an advertising campaign developed by J. Walter Thompson for Rowntrees. Original **Thunderbirds** puppetry supervisor Christine Glanville pulled the strings on the new Scott Tracy puppet, created from the original moulds.

MATCHBOX LAUNCH ACTION FIGURES IN NEW YEAR

The full range of articulated **Thunderbirds** and **Stingray** action figures will be available from Matchbox in January 1993. As detailed last issue, the **Thunderbirds** set will consist of Scott, Virgil, Alan and Gordon Tracy alongside Lady Penelope and Parker, but they will now be joined by Jeff Tracy, Brains and the Hood for tabletop adventures. The **Stingray** set features Troy Tempest, Commander Shore, Marina and Titan, who will probably be joined at a later date by Phones, Atlanta and X2-Zero. Hopefully, Matchbox will be correcting the error on the prototype of the Marina figure - she appears with ginger rather than green hair!

The superb Stingray and Terror Fish die-cast vehicles will appear in the shops around February time, while the Marineville Action Playset with ocean door access for the Stingray die-cast will appear some time in March.

MERCHANDISE UPDATE

The latest list of merchandise licensees from Copyright Promotions highlights a number of new merchandise items for both **Thunderbirds** and **Stingray**. The following companies will be producing new merchandise for **Thunderbirds** and are additional to the lists published in FABs 2-6:

Corah plc - Knitted Vests, Slips and Woven Boxer Shorts (Boys 3-12 yrs).

Courtaulds Leisurewear - Mens Nightshirts, Boys Knitted Pyjamas, T-Shirts, Sweatshirts and Joggers (3-14 yrs).

Dunlop Footwear - Boys 3D Slippers (3-12 yrs).

Meltis plc - Chocolate Christmas Tree Decorations.

Pelham Puppets (Marlborough) Ltd - 12" Hand Painted Wooden Puppets with Costumes.

Peter Black Footwear Ltd - Boys 3D Weld Hardsoled Slippers (3-12 yrs).

Rainbow Productions Ltd - Costume characters for meet and greet.

The **Stingray** list now includes the following manufacturers (who are additional to the list published in FAB6):

Adam Leisure Ltd - Walkie Talkie.

Amerang Ltd - Plastic Model Kits of Vehicles only.

Athena International Ltd - Posters and Postcards.

D. Byford & Co. - Childrens Socks.

THE 'WHERE ARE THEY NOW ?' DEPARTMENT

Actors and actresses from the various Anderson productions have been making appearances in various films and television series in the UK and the U.S. this Autumn. In brief:

Ed Bishop (**UFO**'s Commander Straker) can be seen in a first season episode of **The Young Indiana Jones Chronicles** on BBC television soon - a second season of the George Lucas movie spin-off series has just started in the U.S.....**Paul Jones** is the title character in the BBC's **Uncle Jack And The Dark Side Of The Moon** - the last time he was there was as Ryan in the **Space:1999** episode *Black Sun* .....**Thunderbirds** voice artist **Shane Rimmer** (Scott Tracy) appeared in the September 19th episode of the medical drama **Casualty**, ironically titled *Cry Wolf*.....Earlier the same evening, **Nicholas Parsons** (Tex Tucker in **Four Feather Falls**) was a guest on the awful **Bobby Davro - Public Enemy Number One** show....the following week, star guest on the same show was **Windsor Davies** (the voice of Sergeant Major Zero in **Terrahawks**).....**Lisa Harrow** (Anna Davis in **Space:1999**'s *The Testament Of Arkadia*) stars shortly in **Witchcraft**, a two part fantasy on BBC2.....**Thunderbirds** voice artist **David Graham** (Parker, Brains, Gordon and Kyrano) will be seen soon in a second season of the sit-com **So Haunt Me**.....**Bernard Cribbins** (the voice of Brian The Brain in the **Space:1999** episode of the same name) is one of the few original Carry On stars to appear in **Carry On Columbus**, the 30th saucy Carry On movie.....**UFO**'s Dr Doug Jackson **Vladek Sheybal** dropped in on **The Bill** with a bit of *Sympathy For The Devil* in the September 17th episode.....and **Space:1999**'s Commissioner Simmonds **Roy Dotrice** (from the episodes *Breakaway* and *Earthbound*) has landed a regular starring role in ABC television's new medical drama **Going To Extremes** from the makers of **Northern Exposure** - his co-star is British beauty June Chadwick, last seen as a lizard in the **V** television series.

"THUNDERBIRDS ARE GO!"
by STEVE KYTE

Jeff Tracy with his five heroic sons; the glamorous Lady Penelope and Parker, her devoted chauffeur, "Brains" the brilliant boffin and — of course — the futuristic Thunderbirds themselves . . . these are the characters and craft from the stupendously successful TV series, known and loved by millions throughout the world!

And now all the excitement and sheer enjoyability of the popular puppet saga is captured in a sensational and original 9¼" collector's plate, designed by none other than Steve Kyte — a "Thunderbirds" fan and an acknowledged master artist for "Thunderbirds".

Fashioned in the finest porcelain, rimmed with a 23K gold special border, this plate is a proud and permanent reminder of one of the most enduring television shows of all time. It really is "F.A.B."!

This fully authorised official "Thunderbirds Are Go!" Commemorative Plate is issued in a strictly Limited Edition of 19,500 worldwide, available only by Advance Reservation, exclusively from The Hamilton Collection. Each fine porcelain plate is numbered on its reverse, testifying to its place within the Limited Edition, and is accompanied by a same-numbered Certificate of Authenticity.

The issue price for this officially authorised Masterwork is just £27.95 (plus £1.75 p&p), payable in two convenient interest-free monthly instalments of just £14.85.

The Hamilton Buy-Back Guarantee

The Hamilton Collection 100% Buy-Back Guarantee allows you to enjoy this superb "Thunderbirds Are Go!" plate for up to 30 days before deciding whether to keep it. (This does not affect your statutory rights).

Interest is expected to be intense, so to ensure that you don't miss out on this stunning tribute to a cult series, don't delay — send your reservation today!

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Offer applies to U.K. only

RESERVATION APPLICATION

Respond by **November 12th, 1992**

Please accept my reservation for the "Thunderbirds Are Go!" Collector Plate. I need send no money now, but will be invoiced £14.85 (including postage and packaging) for my first of two equal interest-free payments when my plate is ready for despatch.

Signature_____

All applications must be signed and are subject to acceptance.

Please reserve (tick box) 1 Plate ☐

I would like my application to be considered for one additional plate if available 2 Plates ☐

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CLUB NEWS

FANDERSON MEMBERSHIP NOW AT ALL TIME HIGH

The Fanderson club membership figure currently stands at 1690, the highest ever recorded in the club's 11 year history. Over 1,000 new members have joined the club since the publication of FAB1 at this time last year. The previous highest membership figure was recorded in 1987.

FAMILY MEMBERSHIPS

In response to numerous requests, new and renewing members can now opt for Family membership, enabling two or more Senior members living at the same address to be active club members at a fraction of the cost of two or more separate memberships. Each family member will receive their own membership card, badge and joining/renewal package (entitling each to discounted convention rates, free entry to club competitions, and other club benefits) but will share each issue of the club magazine - mailed to the family address bi-monthly.

The standard Family membership (two senior members) costs £15 for UK members, £17 for European members, £19 for members in the USA and Canada, and £21 for members in Australia, New Zealand, Japan and the rest of the world. Additional Senior memberships can be added to the standard Family membership at a cost of £4 each.

FANDERSON JUNIOR

There is some slight confusion among the parents of younger members who joined Fanderson before the introduction of Fanderson Junior. Members can, of course, change over to Fanderson Junior at any time, with the annual Junior membership cost being deducted from monies already paid and the balance of their unexpired Senior membership refunded, based on the number of issues of FAB that they have already received as part of their Senior subscription (1 issue received - £3.40 refunded, 2 issues received - £1.70 refunded).

For members who have already received three issues of FAB as part of their senior membership, this will mean that the remaining part of their senior membership will transfer directly into a 12 month subscription to Fanderson Junior, while members who have already received more than three issues of FAB as part of their senior membership will be required to pay additional monies to transfer to a Junior membership (4 issues received - £1.70 to pay, 5 issues received - £3.40 to pay).

Although Fanderson Junior is geared very much towards young fans of the Anderson series, there is no age limit on Junior membership, but older members should be aware that Junior members receive their own newsletter twice a year in place of FAB magazine. Any queries about your membership, Senior, Family or Junior, can be addressed to:

Nick Williams, Fanderson Secretary,
1 Northway Road, Wick, Littlehampton,
West Sussex, BN17 7JX

NEW CLUB MAILING SECRETARY

Fanderson's new Mailing Secretary is Jacqueline Dear, whom Project Straker attendees will remember as co-chairman of that event. Jackie is a teacher and a long-standing member of the club whose favourite Anderson series is **UFO**. Outside the Anderson world, Jackie is a big fan of Queen, **Star Trek**, and the **Beauty And The Beast** television series. Jackie will be co-ordinating the club's bi-monthly FAB mailing sessions, and will be assisted in this regard by two new club staff members, Steven Dear (Jackie's husband) and Heather Monk. Welcome aboard to all three.

LOST PROPERTY DEPARTMENT

Found at the FAB One convention in August: two audio cassettes purchased from the Fanderson Sales table. If you were the FAB One attendee who got home and realised your cassettes were missing, please call Glo Thorogood on 0494 532491, detailing the contents in order to reclaim them.

EXCLUSIVE SHAKESPEARE PRINTS BY CHRISTINE GLANVILLE

Christine Glanville, puppetry supervisor on all the Anderson Supermarionation series, has produced a set of four superb illustrations of members of the Royal Shakespeare Company as characters from various Shakespeare productions. Ideal for framing, Christine has hand-painted and signed limited prints especially for Fanderson members, making a delightful (and highly unusual) gift for any Anderson fan with an interest in classical theatre. The prints are available from Fanderson Sales in b/w or hand-coloured sets, with signed prints issued on a first-come first-served basis. See your Fanderson Sales leaflet for full details.

APOLOGIES TO MATT ZIMMERMAN

Our apologies to **Thunderbirds** voice artist Matt Zimmerman (Alan Tracy) for a mistake which appeared in the text of his FAB interview in FAB3. Matt was detailing his reasons for studying drama in England rather than America, explaining that had he returned to America, he would have been drafted into the Vietnam war, which Matt wished to avoid. In a misunderstanding (due to our historical ignorance) we printed that it was the Korean war that he was avoiding, and Matt has asked us to point out that he is not old enough to have participated (or avoided participating) in that earlier action.

STINGRAY THE AQUA QUIZ

Our competition this issue takes the form of a Mega-Quiz with the star prize of a complete set of Stingray **home video cassettes and runners up prizes of** Stingray **T-Shirts and badges. Who will be our Aqua-Brain 1992?**

Captain Troy Tempest and the World Aquanaut Security Patrol returned to UK television screens this Autumn, as BBC Television launched **Stingray** on its' very first British network television broadcast. Timed to coincide with the BBC screenings, PolyGram Video have relaunched their range of **Stingray** home video cassettes, repackaged in smart new photographic sleeves. Two of the volumes are feature length compilations of four episodes apiece, while the other eight volumes feature the remaining 31 episodes complete and uncut, with between three and five episodes on each tape. The ten volumes are available now from all good video stockists and each cassette has a recommended retail price of £8.99.

In conjunction with PolyGram Video, we have a set of all 10 volumes to give away as the star prize in this issue's competition. We also have three superb **Stingray** T-Shirt and badge sets for runners up, but the prizes don't come easy. To win, you must correctly answer all 10 **Stingray** questions in our AquaQuiz below and send your answers on a postcard (along with your name, address and membership number) to:

AquaQuiz, FAB, c/o Fanderson, P.O. Box 93, Wakefield, West Yorks WF1 1XJ, England

The complete set of **Stingray** home video cassettes will go to the first correct entry drawn out of the tank after the closing date, Friday, December 11th, 1992.

The AquaQuiz Questions

1. Which ocean city does Marina come from?
2. Who was Captain Jaques Jordan?
3. Who provided the voice for Atlanta Shore?
4. In which episode do we meet the fish-man Idotee?
5. George Lee Sheridan is better known as whom?
6. What is the name of El Hudat's twin brother?
7. **Stingray**'s Loch Ness Monster was previously seen in which episode of **Fireball XL5**?
8. What is the name of the Fish God of Titanica?
9. What is the title of the piece of music specially composed by the WASPs Jazz Band to perform before Aphony?
10. In which **Stingray** episode does Captain Black appear?

XL5 COMPETITION WINNERS

The three winners of our second **Fireball XL5** video competition in FAB5 are:
Charles Curtis, Bacton, Norwich; **R.T. Heasman**, Tilehurst, Reading; **Robert Fisher**, Blakenhall, Wolverhampton. Each wins a set of the second two volumes (3 & 4) of the ITC Home Video **Fireball XL5** cassettes.

The correct answers we were looking for are as follows:

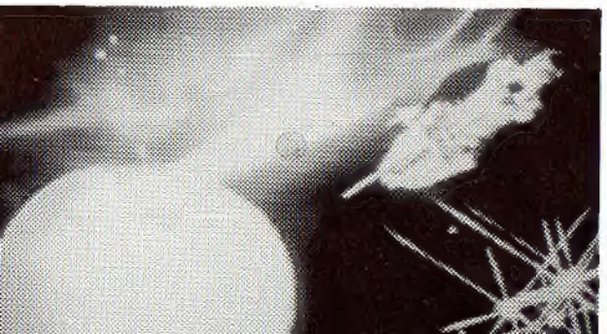
1. The end title song of **Fireball XL5** was performed by **Don Spencer**.
2. The voice for Professor Matthew Matic was provided by **David Graham**.
3. David Graham also provided the voices for **Doctor Beaker, Mitch the Monkey** and **Zarin** (we accepted any one of those three) in **Supercar**.
4. The three episodes named all feature **events that are seen to be dreamed** by the regular characters, and it is this that they have in common.

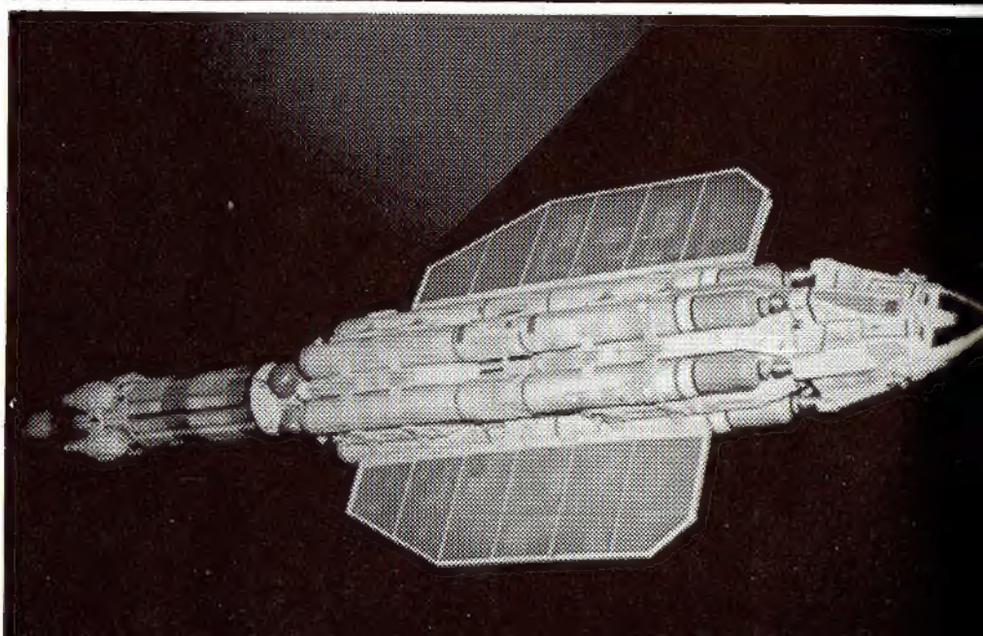
MINDBENDER WINNERS

The three winners of the club chairman's Mindbender competition in FAB5 are:
Andrew Willis, Sonning Common, Reading; **Christopher D. Frost**, Beeston, Nottingham; **Claire Saunders**, Ashford, Middlesex. Each wins a set of the first two volumes of the ITC Home Video **The Protectors** cassettes.

Due to a typesetting error, Chris appeared to state that there are only three actors who have made appearances in all three Gerry Anderson live-action television series, and asked entrants to name all three. What he intended to say was that there are only *four* actors with this distinction and asking entrants to name *any* three of them (sorry, Chris!) We accepted any three of the following:
PATRICK MOWER (**UFO** - *The Square Triangle*, **The Protectors** - *Implicado*, **Space:1999** - *All That Glisters*), SHANE RIMMER (**UFO** - *Identified/Confetti Check A-OK*, **The Protectors** - *Vocal/Zeke's Blues*, **Space:1999** - *Space Brain*), DOUGLAS WILMER (**UFO** - *ESP*, **The Protectors** - *The Tiger And The Goat*, **Space:1999** - *Dragon's Domain*) and DREWE HENLEY (**UFO** - *Conflict*, **The Protectors** - *The Tiger And The Goat*, **Space:1999** - *The Bringers Of Wonder*).

INTO INFINITY





THE DAY AFTER TOMORROW INTO INFINITY

The Day After Tomorrow - Into Infinity made its debut on British television just before Christmas 1976, was repeated the following year and has not been screened again in over fifteen years. Luke Davis examines this forgotten rarity.

"Space Station Delta,
the jump-off point for humanity's first momentous journey to the stars.
The light ship *Altares*, the first of its kind to harness the limitless power of the photon, particles of light which can boost the ship to 186,000 miles per second - the speed of light.
This could create the effects predicted by Einstein's Theory of Relativity, effects that could shrink the very fabric of space, distort time, and perhaps alter the structure of the universe as we understand it
- effects which no man has yet experienced.
And you will share it!"

As filming was being completed on the first series of **Space:1999**, Gerry Anderson was approached by George Heinemann, then vice-president of specialised children's programming for the American NBC Television Network. Heinemann had the idea of a series of seven one-hour educational specials, of which one would forward the premises and effects of Einstein's Theory of Relativity, in the format of an action-adventure show that would appeal to younger viewers.

Anderson got together with **Space:1999** writer and script editor Johnny Byrne to devise the concept of what became **The Day After Tomorrow**, with a format that had the potential for a long-running series if the initial film, *Into Infinity*, proved successful. In the event, only the pilot film was produced and this remains something of a rarity amongst the Gerry Anderson productions - not seen on British television since the single repeat showing in 1977, unavailable on home video, and usually forgotten by those seeking to catalogue the Anderson output. Nonetheless, the episode is an interesting, spectacular and, above all, entertaining journey into space, stimulating an interest in the complex physics of relativity and quantum theory.

THE STORY

The crew of the lightship *Altares* board their craft at Space Station Delta. They consist of two complete family units; Captain Harry Masters and his daughter Jane, and Doctors Tom and Anna Bowen with their son David. Only one family member must be left behind - Jane must leave her dog, Spring, in the care of station commander Jim Forbes.

The *Altares* departs on the first stage of its mission, a journey to Alpha Centauri, four light years away from Earth. Harry activates the photon drive, boosting the ship to 178,141 miles per second. Jane and David observe the effects of travelling at near light speed, witnessing the Doppler Shift as they pass Pluto and head out of the solar system - as the *Altares* approaches Pluto at near light speed, the light waves are bunched up in the short end of the spectrum, so the planet appears blue; as the ship passes and moves away from the planet, the light waves become stretched out, so Pluto appears red.

The ship arrives at Alpha Centauri and the crew complete their research, launching satellites which will transmit data back to Earth. Now the crew must decide their next course of action - one dissenting voice, and they will return home. The Bowens all vote to go deeper into space. For Jane, it is a difficult decision, but she eventually agrees, as does her father.

The *Altares* nears a star cluster and encounters gravitational turbulence. The stars in the cluster appear small, but this is the effect of their relative velocity - as predicted by Einstein. Anne tells Jane of Einstein's later life in America, working on the Unified Field Theory, an even more fantastic project than his Theory of Relativity. Unfortunately, he died before completing the work.

Suddenly, the computer guidance system malfunctions, and as Tom switches to the backup systems, the ship is hit by a meteorite shower. The photon drive cuts in and Harry is unable to power it down. The fail safe also fails, and the ship hurtles deep into space at a constant acceleration of near light speed. Battered by the terrific acceleration forces, the crew pass out.

They regain consciousness to find that the fail safe has finally cut in and the ship is now suspended in space near to a red giant star. However, they now have no power - the acceleration has burnt out some of the drive units. The space/time co-ordinates have gone too, so the crew have no idea how long they have been unconscious or how far they have travelled. The *Altares* is lost in space!

Tom reports that the ship is caught in the gravitational pull of the sun, so Harry has no choice but to enter the photon drive chamber to replace the damaged systems. Inside the chamber, the temperature is like a furnace, so Harry must wear a heatsuit. Even then, Anna tells him that he can only remain inside for 15 minutes, at which time Tom will take over. While Harry works inside the

chamber, Anna discovers that the red giant is unstable and could go supernova at any time. Then, the computer alerts them to massive neutrino emissions from the sun - the star is about to explode. Jane pleads with Tom and Anna not to tell her father of the danger, as he will stay in the chamber past the safety point to complete the repairs. Anna points out that unless Harry does complete the work, they will all be caught in the supernova. Harry manages to repair the photon drive, risking his life in the chamber to do so. Anne and Jane pilot the ship out of danger as the star explodes.

David picks up a signal which the computer confirms as originating from Delta Beacon. The signal was transmitted 15 years after they left Earth - with it, they can now work out their position relative to Earth and so find their way home. Tom plots a course and the *Altares* heads back to Earth.

Suddenly, the ship comes under an intense gravitational pull and is drawn off course. Anna activates the forward laser beam and the crew are horrified to see the beam pulled in a tight curve, into a black hole - the result of the collapse of a massive star, from which not even light can escape. The ship is caught in the hole's gravitational field and can not break free. Anna's instruments tell her that the hole may be rotating - if so, they may have a chance to pass through the hole and enter a new universe. If not, they will be crushed out of existence.

Altares passes the event horizon and enters the hole. Each crew member experiences mind-bending hallucinations with distortions of space and time, but by pulling together they are able to overcome the effects and arrive unharmed on the other side of the hole, in a new universe where space itself is alight with cosmic radiance.

CAST AND CREW

In casting the leading characters in **The Day After Tomorrow**, Anderson turned to two charismatic and popular actors who had recently appeared in the first season of **Space:1999**. The first of these was Brian Blessed, who took the role of Dr Tom Bowen. Blessed had made a powerful guest appearance in **Space:1999**'s *Death's Other Dominion* although he is better known in the UK for his regular role as PC Fancy Smith in the long-running police drama **Z Cars**. With guest roles in series such as **Randall And Hopkirk (Deceased)**, **The Avengers**, **Blake's 7**, **Doctor Who**, **Survivors** and **The Sweeney**, as well as leading roles in **Arthur Of The Britons**, **The Aphrodite Inheritance**, **My Family And Other Animals**, **Blackadder**, and **John Silver's Return To Treasure Island**, Blessed is one of the UK's leading character actors, and has been seen most recently appearing in an epic documentary film which charted his own attempt to climb Mount Everest. Immediately after **The Day After Tomorrow**, Anderson cast Blessed again in **Space:1999**, appearing in the second season opener, *The Metamorph*, as Maya's father Mentor.

THE DAY AFTER TOMORROW - INTO INFINITY
CAST AND CREDITS

Dr Tom Bowen	**Brian Blessed**
Dr Anna Bowen	**Joanna Dunham**
Captain Harry Masters	**Nick Tate**
Narration	**Ed Bishop**
Jim Forbes	**Don Fellowes**
Jane Masters	**Katherine Levy**
David Bowen	**Martin Lev**

Producer	**Gerry Anderson**
Director	**Charles Crichton**
Screenplay	**Johnny Byrne**
Special Effects	**Brian Johnson**
Director of Photography	**Frank Watts BSC**
Editor	**David Lane**
Designer	**Reg Hill**
Production Supervisor	**F. Sherwin Green**
Business Management	**Terry Connors**
Scientific Adviser	**Professor John Taylor**
Camera Operator	**Neil Binney**
Sound Recordist	**Claude Hitchcock**
Sound Editor	**Roy Lafbery**
Music Editor	**Alan Willis**
Assistant Director	**Gino Marotta**
Continuity	**Doris Martin**
Music	**Derek Wadsworth** and **Steve Coe**
Wardrobe	**Rosemary Burrows**
Make-Up	**Connie Reeve**
Hairdresser	**Patrick Grant**

Processed by **Rank Film Laboratories**
Special Effects Lighting Cameraman **Nick Allder**
Special Effects Camera Operator **David Litchfield**
Wardrobe Furnished by **Boodles**, London
Fire Suit Furnished by
Bestobell Engineering Products Ltd,
Slough, England
Made at Pinewood Studios and Bray Studios,
London, England
A Gerry Anderson Production MCMLXXV
World-Wide Distribution
Richard Price Television Associates Ltd

The role of Captain Harry Masters went to Nick Tate, **Space:1999**'s Chief Eagle pilot Alan Carter. Recognising Tate's 'leading man' potential, Anderson had made various attempts to beef-up Tate's role in **1999**, although these were largely hindered by contractual obligations to series star Martin Landau. However, there were no such obligations in **The Day After Tomorrow**, so Tate was given full reign as lead actor - although for other contractual reasons he was given third billing on the credits. Tate has gone on to forge a successful career for himself in the U.S., most recently with appearances in **Star Trek:The Next Generation** and Steven Spielberg's **Hook**. (A full profile of Nick Tate appeared in FAB6).

Narrator of the episode was Ed Bishop, just returned from a sojourn in the U.S. where he had provided a character voice for the animated **Star Trek** episode, *The Magicks Of Megas-Tu*. Bishop's

history with Gerry Anderson goes right back to **Captain Scarlet And The Mysterons** - where Bishop provided the voice for Captain Blue - and then to a leading role in the feature film **Doppelgänger** before starring as Commander Ed Straker in the live-action series **UFO**. Bishop's most recent work for Gerry Anderson had been in a guest role in an episode of **The Protectors** - *The First Circle* - made prior to his American stopover.

The remaining cast members are less well-known. Dr Anna Bowen was played by Joanna Dunham, who had been seen in the regular role of Arlette in the third season of **Van Der Valk**, and had also made a guest appearance in **Space:1999** - as Peter Cushing's daughter Vana in *Missing Link*. Jane Masters was played by Katherine Levy in her first screen role - she appeared shortly afterwards as one of the leading characters in the science-fiction serial **Children Of The Stones**, and later made a guest appearance in the **Robin Of Sherwood** episode *The Children Of Israel*. David Masters was played by Martin Lev, who won acclaim in 1976 for his role as the gangster Dandy Dan in Alan Parker's **Bugsy Malone**, appearing alongside the young Scott Baio and Jodie Foster.

For his crew on **The Day After Tomorrow**, Anderson re-hired many of the production staff from his previous television series, most of whom had just completed two years' work on **Space:1999**'s first season. Among these were special effects designer Brian Johnson, production designer Reg Hill, director of photography Frank Watts and editor David Lane. The episode was helmed by highly acclaimed film director Charles Crichton, who had just directed a third of the episodes of **Space:1999**'s first season and went on to direct a further six episodes for the second season.

Uncredited model-maker Martin Bower, who had joined the staff of **Space:1999** with *Alpha Child*, designed and built the *Altares* model in a style compatible with the Earth spaceships used in **Space:1999** - simply because he was under the impression that the *Altares* was actually for use in **1999**. For the massive Space Station Delta, Bower re-dressed a section of the model of the S.S. Daria from the **Space:1999** episode *Mission Of The Darians*.

One newcomer to the Anderson fold with **The Day After Tomorrow** was musician Derek Wadsworth, who, in the absence of Barry Gray, composed a rousing and memorable theme tune for the show, and went on, with Steve Coe, to compose all the incidental music. Wadsworth was retained for the second season of **Space:1999**.

THE SCIENCE

The primary function of **The Day After Tomorrow** was to expand upon the Theories proposed by Albert Einstein in his seminal Theory Of Special Relativity. This suggests that light (reflected or emitted) from an object travels at the same velocity whether the object is moving or stationary - the speed of light is an absolute and nothing can travel faster.

The most famous consequence of relativity theory is the knowledge that mass can be converted into energy, the amount of energy (E) which can be derived from a given mass (M) of any type of material, being derived by the equation $E=MC^2$. However, when applied to space, time and lightspeed (or near lightspeed) travel, other, more fantastic consequences can be explored, and *are* explored in *Into infinity*.

One such is the Time Dilation effect, whereby time effectively slows down for the crew of the *Altares* relative to those they have left behind on Earth. The Masters and the Bowens have only been in space a few years, as they perceive it, but back on Earth, decades have passed. However, this does not explain why Jane and David do not appear to age at all during their four year flight to Alpha Centauri - this must be put down to dramatic licence.

The programme touches on many of these theoretical effects, without lingering too long for detailed scientific explanation, so the viewer is encouraged to investigate further for him/herself.

PRODUCTION & BROADCAST

At a cost of £120,000, principal photography on the 52 minute *Into Infinity* was completed in ten days during July 1975, with a further six weeks spent shooting the numerous special effects sequences. With the programme completed, Anderson embarked on the production of **Space:1999**'s second season, re-using some of the *Into Infinity* props and set panels for economy.

The finished episode was broadcast third in NBC's **Special Treat** series, and was screened in the UK by the BBC on December 11th, 1976. A copy of the episode is retained by the BBC in their archive, so a future repeat screening or video release cannot be ruled out.

"They have survived their journey through the black hole and crossed the frontiers of human knowledge. They know it is impossible to return to Earth and to their own space and time. They must now come to terms with their existence on the other side of a black hole. One thing is sure - this is not the final word. Not the end, but the beginning. A new universe, a new hope. Only time will tell."

SCRIPT TO SCREEN

SPACE:1999 - ALPHA CHILD

In his first Script To Screen article from Space:1999's first season, Stephen Brown compares the original script of Alpha Child ***with the final production as seen on screen. Additional production information by Luke Davis.***

Space:1999 - Alpha Child
Episode written by
Christopher Penfold & Edward di Lorenzo
Original broadcast date 16/10/75
(ATV Midlands)

The phrase 'Final Shooting Script' on the cover sheet of any script is no guarantee that the contents actually feature the material as filmed. The 'Final Shooting Script' for the **Space:1999** episode *Alpha Child* (dated 19th June 1974) is no exception, containing, as it does, many dialogue and visual differences from the finished episode.

Alpha Child was the 10th episode of **Space:1999**'s first season to go before the cameras at Pinewood. Filming took place in July 1974, mid-way into Year One's lengthy 18 month production schedule, following on from *Force of Life* and re-using that episode's Nuclear Generating Area set. This was the third screenplay written for **Space:1999** by American writer Edward di Lorenzo, the series' first script editor. Unfortunately, Lorenzo's ideas for the series never really gelled with those of the other writers and the production team, and the two episodes for which he is credited (*Ring Around The Moon* and *Missing Link*) are probably the poorest of the first season's 24 episodes. By the time *Alpha Child* came to be filmed, Lorenzo had left the series, and his script was heavily rewritten by series script consultant Christopher Penfold, author of six other **1999** episodes - some of the series' finest hours, among them *The Last Sunset*, *Guardian Of Piri* and *Dragon's Domain*. Penfold receives sole credit for the episode on the titles.

Alpha Child was also the third episode of **1999** to be directed by ex-stuntman Ray Austin. His previous episodes were the two aforementioned Lorenzo shows, but Austin began to hit his stride with *Alpha Child* and went on to become **1999**'s most stylish director, turning in episodes such as *End Of Eternity* and *Mission Of The Darians*. Austin returned to the series in the second season to helm the early episodes *The Exiles* and *All That Glisters*, but left the series to move over onto **The New Avengers** which was also filming at Pinewood. At the time, Austin was married to actress Yasuko Nagazumi, who had played Suki in **The Protectors** and returned to the Anderson fold as Command Centre Operative Yasko Nugami in **1999**'s second season.

Modelmaker Martin Bower made his **1999** debut on *Alpha Child*. Uncredited throughout the series, Bower constructed 86 models over the two seasons, but the first to appear - the spaceship belonging to Jarak's enemies in this episode - had actually been built by Bower when he was 16 years old. Inspired by the Discovery spaceship from **2001: A Space Odyssey**, the model was later revamped and repainted to make further appearances in *War Games*, *The Last Enemy* and *Dragon's Domain*.

Featured guest star in *Alpha Child* is respected character actor Julian Glover, perhaps better known these days for his roles as the villain in the feature films **For Your Eyes Only** and **Indiana Jones And The Last Crusade**. Glover has also appeared in **The Fourth Protocol**, **Cry Freedom**, and **Heat And Dust**, as well as episodes of **Blake's 7**, **The Saint** and **Doctor Who** (in one of his two **Doctor Who** stories, *City Of Death*, Glover co-stars with **1999**'s Maya, Catherine Schell, and **Thunderbirds** voice artist David Graham). He is married to actress Isla Blair, who appeared twice in **Space:1999** - as the Female Alien in *War Games*, and as Dr Logan's assistant Carla in *Journey To Where*.

Making an uncredited appearance as technician Joan Conway in *Alpha Child* is the then-unknown Rula Lenska who went on to later fame as one of the **Rock Follies**. Prior to **1999**, Rula had appeared in **Dixon Of Dock Green**, **The Brothers** and **Special Branch** (with Patrick Mower), and later appeared in episodes of **Return Of The Saint**, **Minder**, **Doctor Who** and **To The Manor Born** (with Peter Bowles).

In the UK, the episode is available on Volume 7 of the ITC Home Video series.

Episode Plot

Sue Crawford has given birth to the first child to be born on Moonbase Alpha. However, within minutes of birth, the child Jackie has become the size of a five-year old. Koenig is concerned that this might have something to do with the father's death - he had been a technician in the Nuclear Generating Area - but, nonetheless, the Alphans warm to the boy and he is accepted into the community. Apparently a deaf mute, Jackie is given special attention and shown around the base.

Four spaceships, identical to a picture that Jackie has drawn (but no one has seen), appear over Alpha - they prove hostile but impossible to

destroy. Meanwhile, Jackie has grown into a full size adult and now calls himself Jarak. He exhibits an ability to manipulate the Alphans against their will and warns that unless the attack on his ships is called off, he will destroy Alpha.

Under Jarak's influence, Sue Crawford dies and becomes Rena, Jarak's lover. Both Jarak and Rena, together with their 118 companions on the spaceships, intend to take over the bodies of those on Alpha, so as to conceal themselves from pursuers from their home planet. The times of birth or death are ideally suited for this purpose, so they intend to kill the Alphans to enable this to happen.

Jarak uses his power and the Alphans suddenly find themselves unable to breathe. Fortunately for the Alphans, a spaceship from Jarak's home planet arrives and destroys his companions. Jarak and Rena barricade themselves inside the Medical Centre and plead with Koenig for their lives, telling him that their enemies will destroy Alpha to find them. However, the enemy spacecraft bathes them both in a green light and when Koenig blasts his way into the Medical Centre he finds Sue and Jackie Crawford returned to normal. Helena speculates that in their final moments Jarak and Rena gave themselves up to save Alpha, but Koenig believes that they had no choice in the matter.

Scenes 1 - 22

The script begins with a page listing the cast of those characters to appear in the screenplay, also listing the departments in Moonbase Alpha to which each character belongs, and their corresponding uniform sleeve colour. For example:

PAUL MORROW	MAIN MISSION	FLAME
ALAN CARTER	RECONNAISSANCE	ORANGE
SANDRA BENES	SERVICE	YELLOW
DAVID KANO	TECHNICAL	RUST

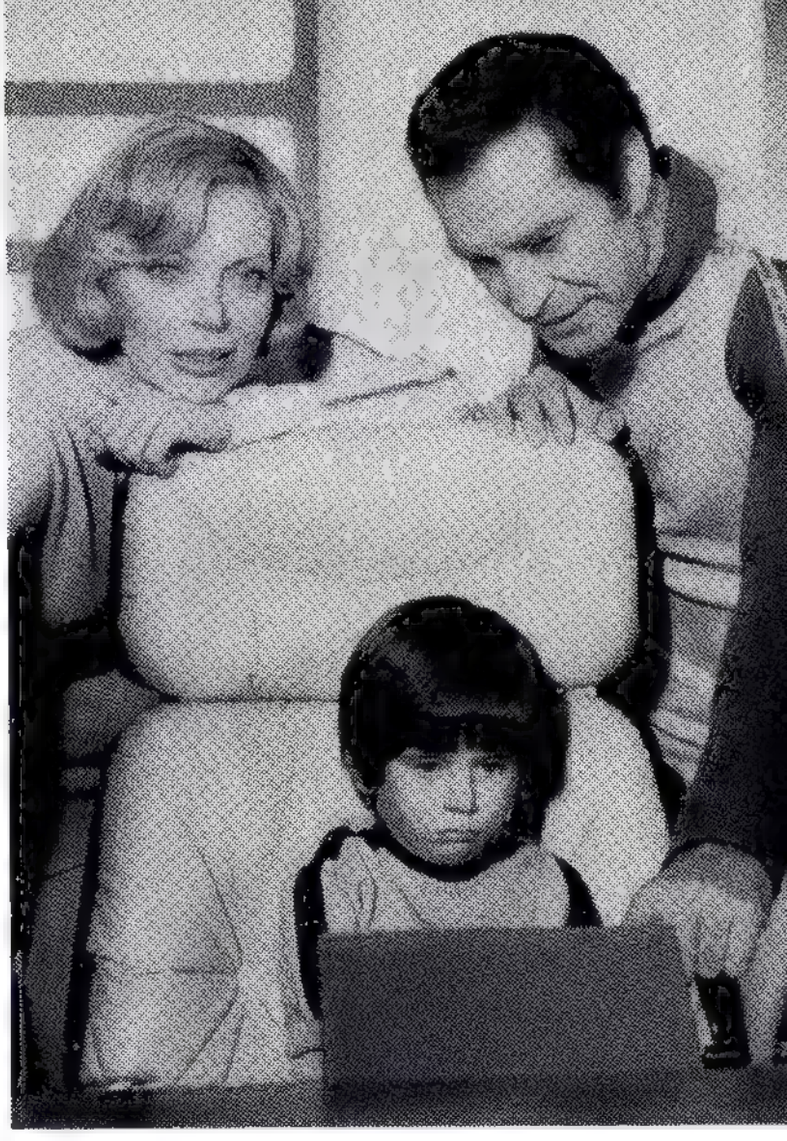
and so on. Sue Crawford is listed as *Cynthia* Crawford, and is written as such throughout.

Moving into the body of the script itself, I will detail only those sequences that bear significant differences to the finished episode as seen on screen. The first such change comes as Sue Crawford's baby has just been born and Helena Russell appears on the big screen in Main Mission. This is scripted as:

HELENA: "It's a boy! Mother and baby doing just fine. Crawford Junior came in at four pounds, three ounces. Fair hair, blue eyes - he's beautiful!"

On screen, the baby's weight and hair colour are altered to match the dark haired child we see in Helena's arms.

Following this, the short scene with Koenig asking a tearful Sandra, "What's the matter?" does not appear in the script, while back in Medical Centre, Helena's first words to Sue come after her conversation with Mathias - in the script this takes place the other way around. Building the hook to a climax, the script features two additional shots of the pulsating green light in space reverting to 'twinkling in silence', and the five-year-old Jackie Crawford crammed inside the incubator. On screen, the hook ends with a single shot of the boy in the incubator.



Following the titles, Act One commences with a scene in Medical Centre. The exchange between Koenig and Helena here is entirely different on screen.The script reads as follows:

KOENIG (TOTALLY BEWILDERED): "I don't understand. Is there any explanation that occurs to you?"

HELENA (SHAKES HER HEAD): "How can there be? In normal terms he's physically about five-years-old. And it happened in a matter of seconds. Cell growth accelerated beyond belief."

KOENIG: "But what are the cells composed of? He has had no nourishment. How can he grow without protein? Without vitamins?"

HELENA: "Even the ability to sit is the result of a learning process, of co-ordination achieved through experience. And yet how can he possibly have had such experience? How can he be as normal as he appears? There can be no rational explanation."

KOENIG: "Irrational?"

HELENA: "John, I'm just trying to come to terms with a physical phenomenon."

Koenig looks at the Child. He moves towards the bed and Helena follows. The Child watches them.

KOENIG (SIMULATING COMPOSURE): "Hello, young man."

The Child does not reply, but looks favourably at Koenig. Koenig sits on the edge of the bed and reaches out tentatively to touch the Child's hand. He takes it and the Child looks up into his face and smiles. Koenig smiles back, involuntarily. Helena watches, and in relief at a sign of normality, she also smiles.

But a wave of incomprehension hits Koenig again. He gently disengages his hand and stands up. He looks to Paula (the nurse) to take his place and turns to talk to Helena.

KOENIG: "Helena, it's impossible..."

HELENA: "We knew there would be problems but..."

She cannot find words to express her thoughts. Koenig looks at her. He adds, with a sense of desolation...

KOENIG: "Jack Crawford's death made it seem like a good idea."

Helena reacts.

HELENA: "I'm sorry, John. It's all gone terribly wrong. (SHE INDICATES THE CHILD) I'll do every test I can think of but...I don't even know what to expect, what to look for..."

KOENIG (CUTS IN WITH A SUDDEN THOUGHT): "Jack Crawford, the father. You never knew why he died?"

HELENA: "It was a cell mutation of some kind."

KOENIG: "I think we should re-open that inquiry. We have to know what has come amongst us."

In the finished sequence, the reason for Jack Crawford's death is unknown, but the one thing that Helena is sure of is that it was not cell mutation.

Moving on to Scene 16B, set in Main Mission, Morrow's line, "We eat, drink, sleep, even breathe air of a kind" was unscripted, and Sandra's line, "Like Jack Crawford's death?" was scripted for Alan Carter. The discussion between Koenig and Helena about Jackie Crawford in the Nuclear Generating Area also gives Helena a slightly different speech:

KOENIG: "So we try to give him as normal a life as possible."

HELENA (ENCOURAGING): "Come on, John, it won't be as bad as all that. Now that I've got to know him a little, I like him."

Shortly after, Helena enters Main Mission with Jackie in Scene 19. Here, Morrow's dialogue about the boy just prior to his line, "Commander, we have a visitor" was unscripted, and similarly, the only scripted speech between this line and the sequence in Bergman's quarters is Koenig's, "David - give us something pretty to look at." However, all the visual scenes are as originally written.

Scenes 23 - 34

In the sequence with Jackie in Bergman's quarters, none of Bergman's screened speeches appear in the script, with the exception of his, "Fl - ow - er. Fl - ow - er." Later, Helena, Joan Conway and Jackie are together in the Nuclear Generating Area, and after Helena's "Thirty-eight pounds - he's making good progress", the rest of her chat with Joan is also unscripted. All the remaining scenes between here and the arrival of the huge spaceship above Alpha have only minor changes, except that Jackie is scripted to screw up his spaceship drawing as Koenig approaches to see, rather than after Koenig has gone and the spaceship has arrived.

As the spaceship appears, the script describes the craft as having a glass dome with a bright green light in the top of it. This is supposed to represent the defence shield which prevents the ship from being destroyed by the Eagle attack later on. On screen, the light appears on the base of the ship, but its purpose is not revealed.

Scenes 35 - 73

Act Two begins as seen on screen and there are no major differences until after Carter has taken off in his Eagle. Then, before Koenig's line, "Paul, keep sending on all frequencies", the following sequence is omitted:

INT. MAIN MISSION.

Koenig in his command seat. Everyone else at operational positions.

KOENIG: "What's holding up computer's analysis of the spaceship, Kano?"

KANO: "Coming through now, Commander."

Koenig looks to the Big Screen.

KOENIG: "It's more advanced than us, but its technological evolution looks somewhat similar to our own."

MORROW: "Then why don't they communicate?"

After Carter's foray in the Eagle, a brief discussion takes place in Koenig's office about the apparently non-aggressive stance of the alien ship. This ends with Koenig confessing his fear of Jackie Crawford. Koenig's speech here is different in the script:

KOENIG: "Ignorance is no reason to start shooting. As a matter of fact, there's something else

unknown right in amongst us. And it's worrying me more than somewhat. He's silent and I can't seem to get through to him. I can't explain why or how he's like he is, but just because I can't understand him, I'm not about to turn a laser on Jackie Crawford."

We then see Jackie Crawford in Medical Centre with a hysterical Sue Crawford. Helena discusses these events with Koenig and the scene ends with Koenig calling Morrow in Main Mission, telling him to find Jackie and not let him out of his sight. The script follows this with a short sequence that was deleted at an early stage:

INT. MAIN MISSION

Morrow reacts at the tone of the Commander's voice. Everyone in Main Mission looks surprised. Nurse Paula runs into Main Mission, her face clouded with anxiety.

PAULA: "Has Jackie been in here?"

KANO: "No but the Commander's just..."

He has no time to finish because Paula runs out again, searching for Jackie.

A little further on, we see three more spaceships approaching Alpha. Jackie is standing in the background of Main Mission, watching intently, but in the script he sits in a chair on the balcony, unseen by anyone else. Helena is at Koenig's side during this sequence, but on screen we do not see her until after Jackie has collapsed on the floor. As written, both Koenig and Helena approach Jackie on the balcony and the script describes the sequence as follows:

Jackie backs away towards the windows of the balcony. When he can go no further, the smile fades from his face and it clouds with pain. He sees Koenig and Helena moving towards him. His hands go to his face and his whole body begins to shake. He pitches forward onto his knees and then falls flat on his face. Koenig goes to look at his staring face. It is covered with sweat, and still shaking with pain and fear.

As written, we do not see Helena and the medics looking after Jackie until after the Eagles have taken off to intercept the three new arrivals, and there were to have been six Eagles taking flight rather than the three we see on screen.

Scenes 74 - 102

Act Three begins with Jackie in the Medical Centre and Helena and Koenig discussing the boy's condition. Then, in Koenig's office, Koenig criticises Alan's performance during the attack on the three intruders. This and Koenig's subsequent description of his plan of attack are different in the script:

KOENIG: "I'm not sure you're fit, Alan. You loused up that battle from beginning to end. I don't happen to believe that in your right mind you'd make that kind of mistake."

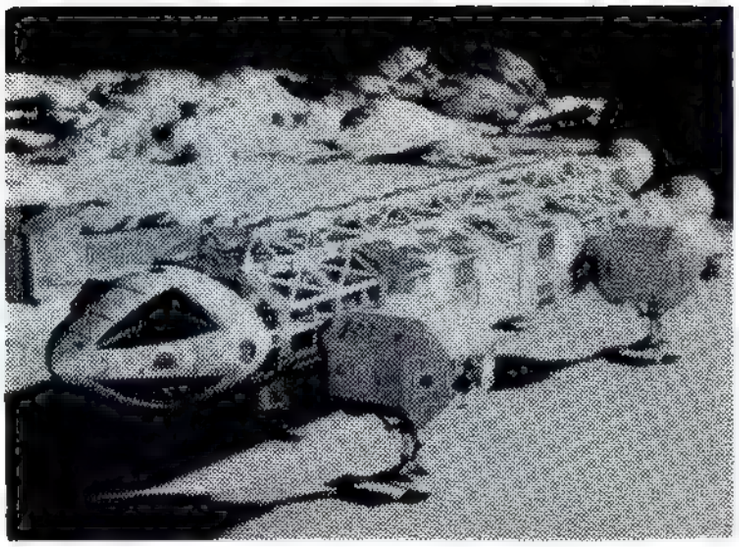
CARTER: "It was the Computer! I was..."

KOENIG: "Was it?"

CARTER: "What're you trying to say, Commander?"

KOENIG: "I think you were got at - by Jackie."

CARTER: "Yeah, well, we're all awake up to him now, Commander. (ATTEMPTS TO REASSURE KOENIG) She'll be



right next time. If there is a next time."

KOENIG: "Our only hope is that the green light will stop soon. And if that happens, maybe we can do something."

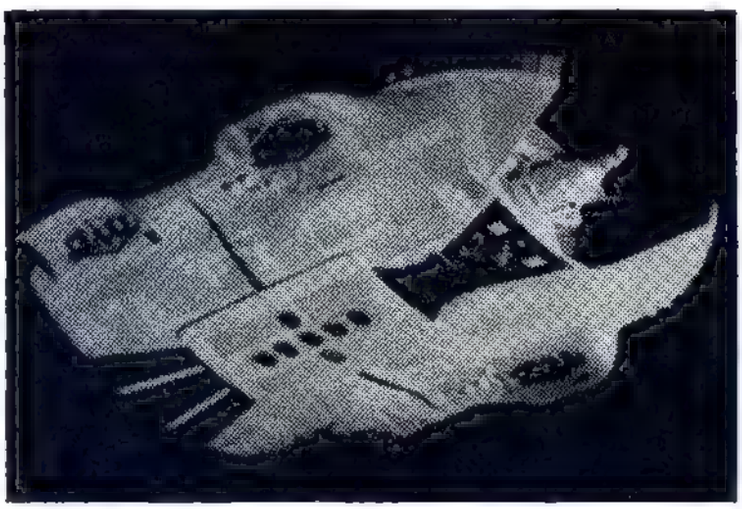
CARTER: "Like what?"

KOENIG: "It may be primitive, and we'll need cover of darkness. But my suggestion is that we send four men on foot, each with hand-held armour piercing lasers. They move into position, one beneath each ship, co-ordinate and fire simultaneously."

The essential difference in all this is the business with the green light (the defence shield), which must be turned off before Koenig's plan can work. The scene ends with Sandra appearing on the Communications Post to say, "Commander, the green lights have stopped." This is eliminated in the final cut, and the significance of the green lights is lost, with only vague references about 'activity on the ships'. Nonetheless, the effects work sticks closely to the script - on screen, the green lights on the bases of the four ships are indeed off when Koenig and company make their way onto the Moon surface.

The script details the four men moving onto the surface, describing each exiting the base from a different airlock, the airlock doors featuring 'compass point' graphics stencilled onto them to indicate North, South, East and West airlocks.

Back in Medical Centre, Helena removes the sheet from Jackie's bed to show Jarak for the first time. He is described as a fair-haired man of about 45 years - on screen we see a 39 year old, brown-



haired Julian Glover. As he rises from the bed, he is written to be naked, drawing the bed sheet around himself as a robe. On screen he is already (mysteriously) dressed in silver T-shirt and shorts as Helena pulls the sheet away.

Back on the lunar surface, scenes 89 to 92 were deleted. These were all visual scenes with the action as follows:

Koenig lowers his weapon and takes out his commlock. He presses a button and looks at the screen. On the screen, a countdown is in progress. The digits fall from 32 to 31 to 30. In turn, we see Carter, Morrow and Kano each looking at their own commlocks.

These sequences were replaced by scenes of each man raising his weapon to aim at the spaceship above his head. In Medical Centre, Jarak orders Helena to stop them. As scripted, the scene reads:

EXT. LUNAR SURFACE. STUDIO.

Koenig at his commlock. On commlock screen, the digits fall from 6 to 5. Koenig puts down his commlock and raises his laser. But before he can aim, there is a loud buzz on his commlock. He drops his laser and presses the commlock button. On commlock screen, Helena appears.

HELENA: "Stop, John, or Alpha will be destroyed."

The screen goes dead.

KOENIG: "Helena? Helena? (THERE IS NO REPLY. HE PRESSES ANOTHER BUTTON) Hold your fire."

Carter, frustrated, lowers his laser. In turn, Kano and Morrow each lower their lasers.

MORROW: "What's the problem, Commander?"

KOENIG (WALKING QUICKLY AWAY): "Return to base."

Carter switches off his laser weapon and starts walking.

CARTER: "Come all over peaceful again have they, Commander?"

Between this and the scenes in Sue Crawford's room, the following lines appeared in the script only:

JARAK: "My thanks. Now I require to be taken to see Cynthia Crawford."

Helena, still shaken, reacts in surprise.

HELENA: "She's not well enough to receive visitors..."

JARAK: "Doctor, as a child you cared for me, even loved me. It hurts me to have to treat Alphans this way."

Helena looks at him doubtfully. His face hardens.

JARAK: "Now, take me to her."

Sue Crawford then dies, and Helena reacts, "You've killed her!" This is followed by additional dialogue in the script:

JARAK (WITHOUT TAKING HIS EYES OFF HER): "Does computer confirm death of Cynthia Crawford?"

Helena turns to a monitor screen. On TV screen, computer caption.

COMPUTER VOICE: "Cynthia Crawford: Deceased."

As Sue Crawford is revitalised as Rena, the script has Jarak and Rena calling out each other's name before embracing and kissing passionately.

Scenes 103 - 142

Act Three begins with Helena under Jarak's control. We see her step out into the corridor from the Medical Centre with a laser gun. The following appears in the script, but not on screen:

Morrow and his Security Men race towards Helena from the other end of the corridor.

HELENA (WITHOUT TURNING TOWARDS HIM): "Stop, Paul, or I shoot."

Koenig moves forward with his hand held out towards Helena encouragingly.

KOENIG: "Now, Helena. Give me..."

But Helena aims the laser at the ceiling and fires. The lights flash and go out. Everyone, including Koenig is motionless, eyes on Helena. She indicates a spot on the floor in front of the Medical Centre door.

HELENA: "Put down your weapons."

Jarak and Rena now appear from inside Medical Centre. As Jarak picks a laser from the pile on the floor, he is scripted saying, "In Alpha, we must do as the Alphans do."

The group moves into Main Mission, and Jarak explains his plans. This is all as written until the point at which Jarak passes Koenig a laser. As he does so,. Jarak is scripted with the following speech, which sets him up for the reasoning for his final sacrifice:

JARAK: "We are fighting to preserve our individuality, Commander. But no individual is more valuable than the whole community."

The scene continues as written until the appearance of the ship belonging to Jarak's enemies. As the first of Jarak's ships is destroyed,

the script has Jarak giving orders to his remaining craft:

He runs down into Main Mission, talking to the spaceships desperately. His voice has a weird, reverberating quality.

JARAK: *"Vade bindi jaggar - doz!"*

The script then has six more enemy spaceships, identical to the first, heading towards the Moon in pursuit of the remaining three of Jarak's ships. As Jarak and Rena flee Main Mission for Medical Centre, the action detailed in the script is different again from what we see on screen:

As the staff slowly recover from the influence of Jarak, they look up at the Big Screen. All of them are breathing rapidly, recovering from an effect like a massive punch in the stomach.

When their backs are turned, Jarak and Rena run down the steps and towards the exit from Main Mission. Koenig suddenly realises he's recovering. He looks round, and sees that Jarak and Rena have left the command seat. He turns and sees them disappearing quickly out of Main Mission. He hits the Red Alert button on the console and klaxons whip up the silence. Red warning lights flash all round. They begin to get through to the dazed staff. Helena, Morrow, Carter, Kano, Sandra, begin to revive. Sandra, more deeply affected, is still weak on her feet. Kano stops a moment to steady and support her.

Koenig collects a laser from the pile on the top step. Morrow, Carter and the Security Men follow. They race out of Main Mission in pursuit of Jarak and Rena. Helena makes sure Sandra is alright, leaves her with Kano and goes out.

The three groups of spaceships converge. Jarak's three ships fire first, shooting out green rays from either side as they bank steeply to give them shots at the ships both above and below them. One of the three is hit by rays from both sides simultaneously. It explodes in blinding white light and particles fly out into space. The two survivors change course rapidly and fly up through the formation of three which are bearing down on them. The five attackers now re-form and pursue.

Jarak and Rena, lasers at the ready, emerge from an intersection. They look down the length of the corridor. Jarak sees a group of Alphans flexing their muscles and encouraging the life to return to their bodies as they cluster around a Communications Post. Jarak hears footsteps approaching. He turns round and sees Koenig, Morrow, Carter and the Security Men turn into the corridor in which they are hiding. They run forward into Corridor Two.

Jarak and Rena race towards the Alphans at the Communications Post. An Alphan Girl looks up at the sound of their footsteps. She screams in horror. She sees Jarak and Rena bearing down towards her. They both fire stun-rays towards her. All the Alphans around the Communications Post are hit and they all fall except one, who hides behind the Post. Jarak and Rena split and go either side of the Post. As they pass they both turn inwards and the survivor is hit by stun-rays from both sides. He falls. Jarak and Rena race to the end of Corridor Two and turn into another corridor. As they disappear from sight, Koenig, Morrow, Carter and the Security Men race into the far end of Corridor Two in pursuit. They are delayed somewhat as they pick their way through the fallen, unconscious bodies of the Alphans. Helena, who is close behind the Security Men, stops to examine the fallen.

The five pursuing spaceships have now surrounded the two survivors. They close in from five directions. Again, the two fire first. Green rays shoot out and score a direct hit on one of the pursuers. It explodes, leaving a blinding flash behind it. One of the two spaceships rockets up in the frame, whilst the other goes down. Two of the surviving attackers follow each. Green rays shoot out from the two who pursue the lower ship. It is hit twice and explodes leaving only one survivor. All four attackers turn towards it.

Throughout this action, the script features no dialogue whatsoever. The action on screen follows the general direction of the script, although the specifics become truncated for either time or budgetary reasons, and the whole lasts no more than seventy seconds.

Once inside Medical Centre, Jarak uses Koenig's commlock to order the computer to lock the doors. In the script, it is not necessary for Jarak to impersonate Koenig's voice for the computer to accept his command. The remainder of the script is largely as we see on screen. However, the nature of Jarak and Rena's sacrifice is left in no doubt:

INT. MEDICAL CENTRE

Jarak and Rena both begin to tremble and shake.

JARAK [INTO COMMLOCK]: *"They have returned for vengeance, Commander, but no individual is more valuable than the whole community. We shall give ourselves up."*

On screen we simply see Jarak and Rena bathed in the green light. We are given no indication as to whether they give themselves up, sacrifice themselves, or are simply spirited away by their enemies. All is returned to normal as the spaceships leave and Koenig breaks into Medical Centre to find Sue Crawford and Jackie as a normal mother and baby. The last piece of dialogue between Koenig and Helena does not appear in the script - after Koenig enters Medical Centre the rest of the scene is played out without dialogue and ends with a freeze frame as Helena goes across to Cynthia and is passed the baby.

Later script amendments added a speech for Koenig:

KOENIG: *"Somehow they must've given themselves up - to save the community."*

On screen, however, it is Helena who suggests that Jarak and Rena have given themselves up for the good of the community, but Koenig disagrees, feeling that they probably had no choice in the matter. This is a complete turnaround from the intent in the script, and saves the finished episode from what would have been a thoroughly unconvincing conclusion.

THE COMPLETE CAPTAIN SCARLET AND THE MYSTERONS EPISODE LISTING

As a prelude to our **Captain Scarlet And The Mysterons** episode guide which starts next issue, this issue's listing covers the 32 episodes of the most popular Century 21 Supermarionation series, appearing in their original production/shooting order (February to November 1967), the official ITC order, and the original UK broadcast order (ATV Midlands - September 29th, 1967 to May 14th, 1968).

Production Order

1. **The Mysterons** (No on-screen title)
2. **Winged Assassin**
3. **Big Ben Strikes Again**
4. **Point 783**
5. **Manhunt**
6. **Operation Time**
7. **Renegade Rocket**
8. **White As Snow**
9. **Seek And Destroy**
10. **Spectrum Strikes Back**
11. **Avalanche**
12. **Shadow Of Fear**
13. **The Heart Of New York**
14. **Fire At Rig 15**
15. **The Launching**
16. **Lunarville 7**
17. **The Trap**
18. **Model Spy**
19. **Dangerous Rendezvous**
20. **Special Assignment**
21. **Place Of Angels**
22. **Crater 101**
23. **Expo 2068**
24. **Traitor**
25. **Flight 104**
26. **Noose Of Ice**
27. **Codename Europa**
28. **Flight To Atlantica**
29. **Treble Cross**
30. **Attack On Cloudbase**
31. **The Inquisition**
32. **Inferno**

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Notes: The 32 episodes can be seen in virtually any order, although points of continuity in *The Mysterons*, *Winged Assassin*, *Manhunt*, *Operation Time*, *Spectrum Strikes Back*, *Lunarville 7*, *Crater 101* and *Dangerous Rendezvous* insist that these episodes be shown in that order, with *The Mysterons* as episode one. Flashbacks to *Big Ben Strikes Again*, *Lunarville 7* and *The Trap* appear in *The Inquisition*, so these episodes must be seen before *The Inquisition*. 23 of the episodes are available complete and unedited on Channel 5/PolyGram Home Video in the UK. Of the remaining nine, eight (1, 2, 9, 12, 15, 21, 22 and 30 in the Production Order) are edited together to form the compilation features *Captain Scarlet Vs The Mysterons* and *Revenge Of The Mysterons From Mars*, while the ninth (*Flight To Atlantica*) has the wrong end title sequence edited onto it.

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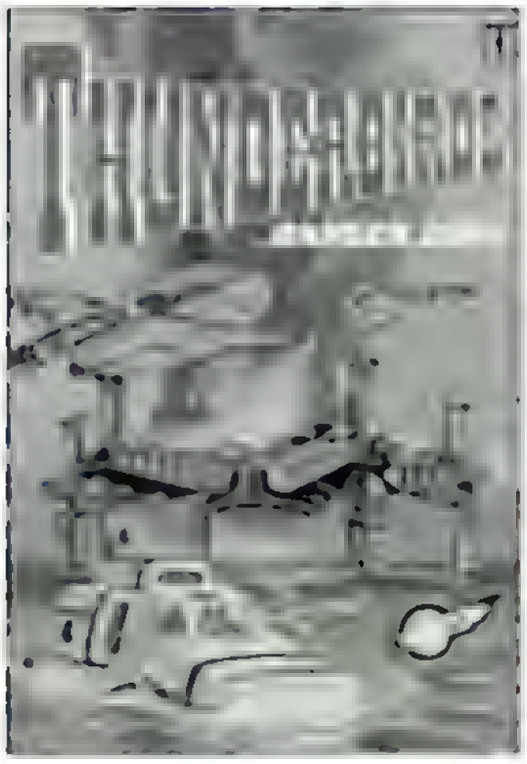

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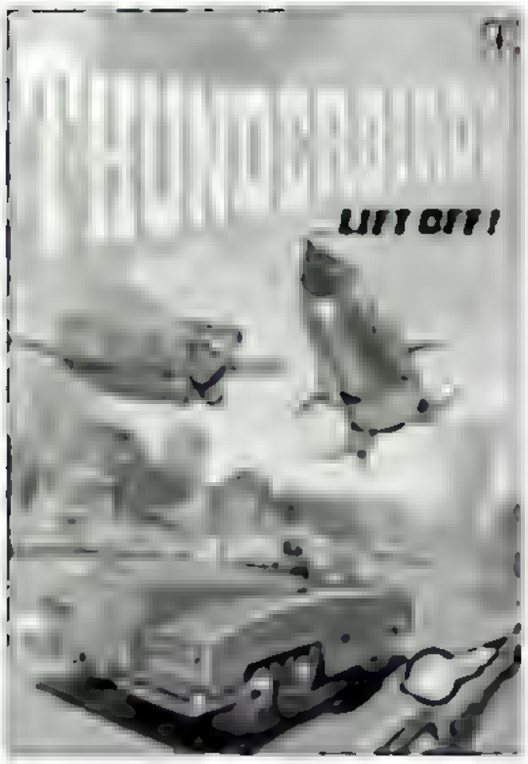

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THE FAB INTERVIEW

JILL RAYMOND

VOICE ARTIST - TORCHY THE BATTERY BOY

35 years ago, Mr Bumbledrop constructed Torchy, a wind-up clockwork boy with an amazing torch lamp built into his hat. Mr Bumbledrop sent Torchy in a rocket to a shining star called Topsy Turvey land, to rescue his french poodle, Pom Pom, and a host of toys who had been marooned there. But in Topsy Turvey Land, Torchy found that the toys could walk and talk and had no intention of returning home. This was the scenario of Gerry Anderson's second television series, ***Torchy The Battery Boy****, which has basked in relative obscurity until only recently.*

Created by Roberta Leigh (who later went on to write and create the puppet series ***Space Patrol*** *for Arthur Provis after his breakaway from AP Films in the late 50s), 26 episodes of* ***Torchy The Battery Boy*** *were filmed, introducing a generation of children to such delightful characters as Flopsy the rag doll, Squish the space boy, Pilliwig the clown, Pongo the rag doll pirate, King Dithers, the Ting-A-Ling Bird, Mr Meanymouth, and the hungry money box Clinker. Now, with the release of episodes from this 1957 children's series by PolyGram Video in the UK, and the broadcast of episodes on the Bravo satellite/cable channel, the series has been given a new lease of life, surprising fans with its production values and imaginative (and amusing) storylines.*

One of the four voice artists working on the series was Jill Raymond, actress wife of Clement Freud and mother of broadcaster Emma Freud. Trained at the Royal Academy of Dramatic Arts, Jill is still very active today, dividing her time between her Suffolk home and London, and appearing in several plays each summer for the Southwold Theatre which she runs. Jill's memories of ***Torchy*** *have, understandably, faded over the years, but she recently spoke briefly with* Stephen Brown, *for FAB.*

FAB: Could you tell us how you became involved with Torchy the Battery Boy?

Jill Raymond: I can remember being asked to attend an interview at, I believe, Sylvia's house, which I think was in Hampstead. (This was before she and Gerry were married). We did the voice-overs in a tiny makeshift studio at Maidenhead - we had a table and four chairs, and I can remember that the walls were covered in some sort of sheeting to mute the sound. Things were pretty primitive in those days.

What were the other actors like to work with?

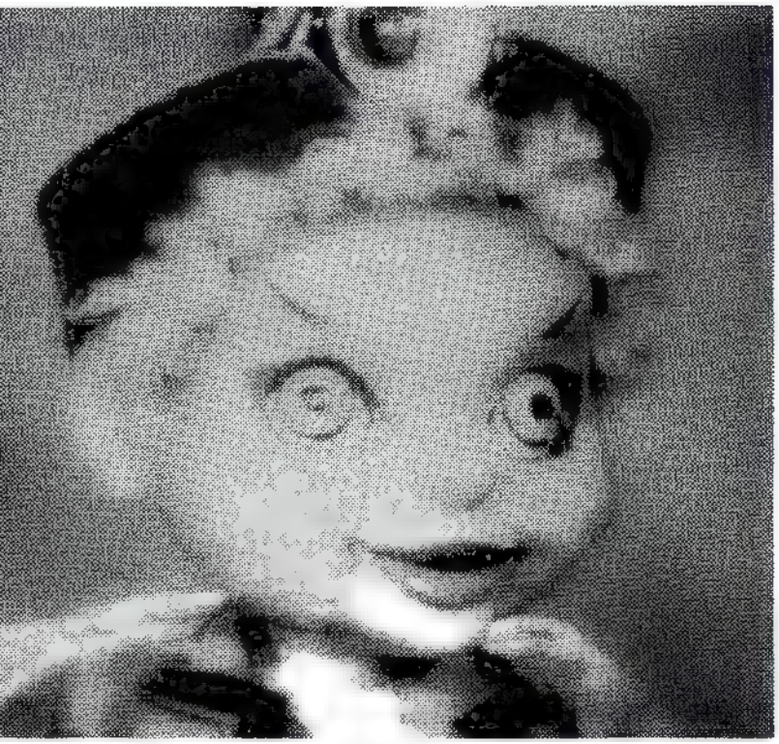
There was a great team spirit. I remember Kenneth Connor, but I'm afraid the names of the other two escape me. Kenneth, though, was wickedly funny and made some very rude remarks, usually just before we recorded a section. It was difficult to keep going sometimes.

Can you remember which characters you played?

I narrated the story, and also played Bossy Boots, the naughty twins Bobby and Babs, and the fairy. But my favourite of the characters I played was Flopsy, the rag doll.

What do you think about some of the episodes being released recently on home video?

To be honest, I didn't know that they had. It was an early venture for the Andersons and they asked us if we would forego any repeat fees so that they could sell the series abroad. I persuaded the others that we should do this, as the Andersons had been very kind to us all throughout. As a result, we've not earned anything out of it ever since. What did hurt at the time was that I was never asked to work on any later programmes. I can remember that their next series was a Western puppet show, **(Four Feather Falls)** because two friends of mine, Nicholas Parsons and Denise Bryer, both worked

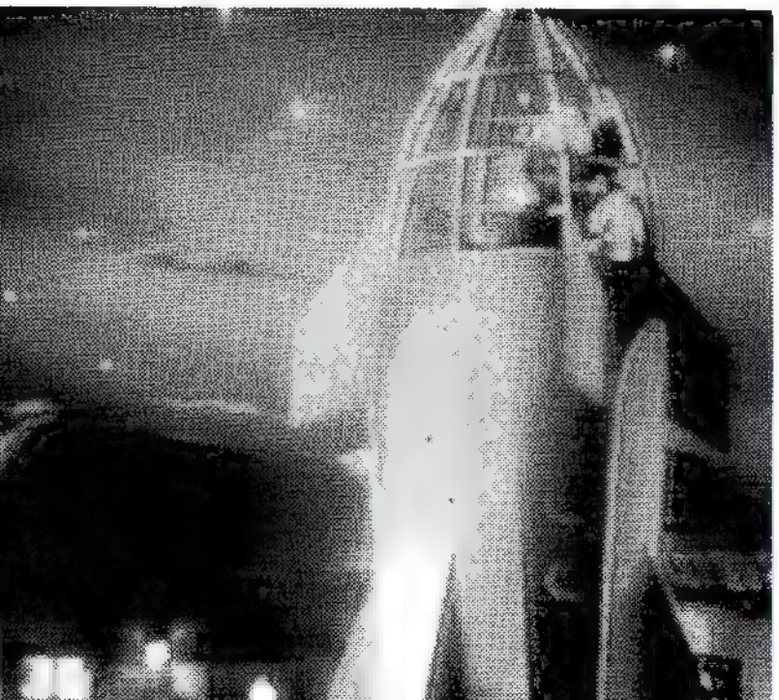


on it, as, I believe, Kenneth Connor did as well.

What other things were you involved with in the 50s and 60s?
I was bringing up my young family at the time, but during the 50s and 60s, I mostly did roles in radio drama for the BBC (which included Jenny in the long-running **Mrs Dale's Diary**) as well as commercial voice-overs and puppet voices like Chippy.

Your daughter, Emma Freud, made a name for herself interviewing celebrities in bed for the late night chat show Pillow Talk, **but more recently, she was responsible for the Comic Relief** Thunderbirds **sketch that featured Lenny Henry, Jonathan Ross and Anneka Rice. Do you know how this came about?**
Well, as children, my son Matthew and, of course, Emma, were both big fans of **Thunderbirds**. They loved it, and in fact, Emma still does - hence the fruition of the Comic Relief sketch.

Thank you for reliving your memories of Torchy The Battery Boy **for us.**
Only too delighted to be of help.



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On the 28th of October 1962, a new television phenomenon flickered its way onto the screens of black and white sets in British homes. The series was Fireball XL5, **the latest production of Gerry Anderson's AP Films, now in Supermarionation. The forerunner of** Stingray, Thunderbirds **and** Captain Scarlet And The Mysterons, Fireball XL5 **fired the imaginations of a generation of 60s kids, all now grown up and sensible. This October sees the 30th Anniversary of that first broadcast of *Fireball XL5*, and to celebrate this landmark event, Fanderson's Merchandise and Liaison co-ordinator** Ralph Titterton **shows his age and fondly remembers his first early foray into the worlds of Gerry Anderson.**

30 years ago, the then husband and wife team of Gerry and Sylvia Anderson created one of their now famous puppet series, for ATV. Titled **Fireball XL5**, the series was planned with young children in mind, but the show soon found a wide ranging audience. The puppets were electronically operated, and their heads were made of fibre glass which contained cells automatically controlling their lip movements as they reacted to the different pitches of the human voice speaking the words. The voices were pre-recorded and played back from the control room as the action was filmed. A special 'special effects' studio was created within the existing studio and was filled by a crew of skilled technicians creating Space City, planets, asteroids, and underground cities.

The first **Fireball XL5** story - *Planet 46* - dealt with a race of evil aliens attacking Earth with planetomic missiles. Though my memories of many of the XL5 stories was (until the recent season of repeats) quite vague, this first story has always remained crystal clear - a clear indication of the impression that the show made on me at the time.

Having destroyed a planetomic missile that was heading for Earth, the crew of XL5 track it back to its planet of origin. Leaving Professor Matic and Robert the Robot in orbit, Steve Zodiac and Venus take the nosecone of their spaceship - Fireball Junior - down to the planet surface, and make a landing. The planet is a dark, desolate, bleak place with no signs of life. On their jetmobile hoverbikes, they set out to explore and soon come across a mountainside pock-marked with caves. They decide to enter. It's a trap, it has to be, I knew that, but still they enter. The walls are embedded with diamonds as they continue ever deeper into the interior. By now my heart is pounding as they come across a lake of burning oil (well, that's what it looked like) and on the far side...a door - and if there's a door, there must be life.

Leaving Venus to fetch help in case he gets into trouble, Steve decides to cross the lake and investigate further. It is hot, very hot. The sweat pours off our hero's brow. The jetmobile engines begin to malfunction..but with a final burst of the thrusters, Steve is across. Suddenly, two aliens appear, weapons in hand. Steve rears up on his jetmobile and fires the bike's ray gun, but the power is weak and it has no effect. The two aliens return fire and as Steve falls to the ground, he cries out "Venus, get help!"

Having seen all that has transpired, Venus flees back along the cave towards the entrance. As she builds up speed, we see the faces of the gargoyles carved into the walls watching her flight. The entrance is in sight, but something is blocking the way. Two bars come together across the opening and emit a blinding light, causing Venus to veer off course. She lets out a terrifying scream as she crashes into the cave wall. As Venus slips into unconsciousness, the camera pans up to another alien standing over her, gun in hand.

I will never forget that sequence, and with all the stories and ideas that Gerry Anderson has written for his many shows, his writing has, in my opinion, never been better than it was then. Despite what Mary Whitehouse and others might say, children like to be frightened. I'm sure that others could recount similar memories of early episodes of **Doctor Who** and the like, and some of the fairy tales of old were not exactly sugar and spice.

The excitement I felt for the show was obviously shared by others, as a very large merchandising campaign accompanied **Fireball XL5**'s 39 episodes, and was very successful. Everything from slippers to bendy toys, jigsaws, home movies, lunch boxes, toy guns and the usual annuals and books. In America, the series was the first and only Anderson show to be networked, on NBC Television, and a one-off comic book was produced by Gold Key.

Fireball also marked the beginning of a trend that Anderson developed in all his subsequent series, which in a way became a trademark - that of the hardware (Fireball, Stingray, the

Thunderbirds etc) and the security organisation (World Space Patrol, World Aquanaut Security Patrol, Supreme Headquarters Alien Defence Organisation and so on). Indeed, **Fireball XL5** was a blueprint for the other shows, a blueprint that proved both successful and profitable.

It was with great excitement that, just a few years ago, we learnt that ITV had scheduled **Fireball** for a repeat run, unusual competition for today's high-tech shows - particularly as the series had been made in black and white. For me it was a chance to relive some of the magic of childhood, and by the wonder of modern video machines, an opportunity to obtain my own copies! Apart from seeing the occasional episode at a convention and having the silent Walton Home Movies, this was my first chance to see **Fireball** since its original screening.

Having been an Anderson fan since those early days, I have come to learn much about the various shows - how they were made, tricks of the trade, special effects techniques and so on - so it was with a very different eye that I watched the series for a second time. However, I have found that I can still view **XL5** and enjoy it just as much, as well as watching and knowing how it was all done.

The show's opening sequence is still as impressive as it ever was, and Fireball still looks a mighty spaceship on its launch ramp - until it begins its run down the ramp, when it does look painfully like a model. The jerkiness of the model breaks the illusion and this is a problem that remains with a lot of the model shots throughout the series. Notice also the shadow of Fireball's thruster smoke against the sky backdrop during the launch sequence.

The fact that the show is in black and white seems to make this all permissible, as it is a reminder of the show's age and the fact that today's technology was not available back then. However, having said that, there are still a number of impressive sequences to be seen both in the space scenes and on the various planets that the crew of XL5 visit.

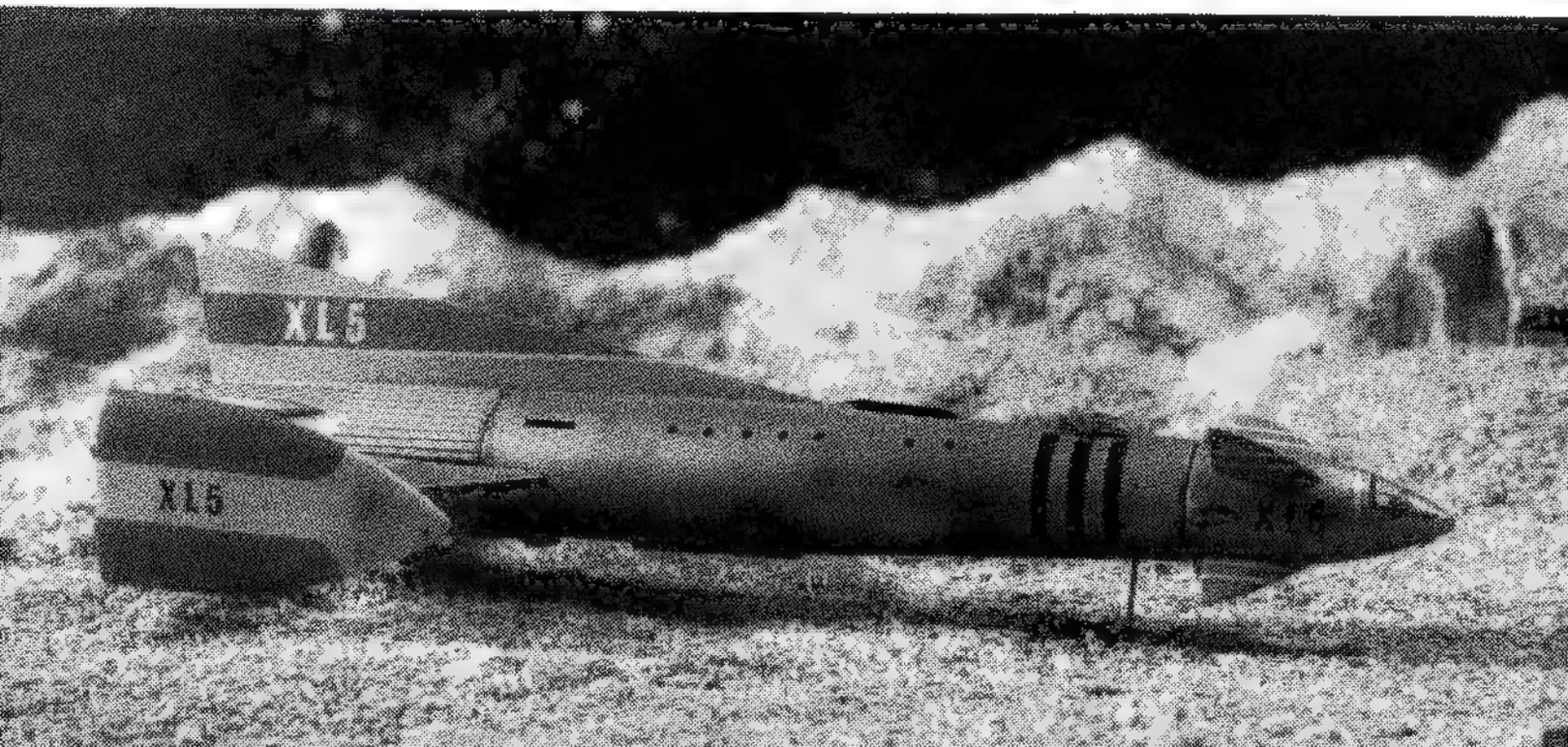
Looking at the sets, it is interesting to note the fine detail that went into a lot of these, and also the cannibalisation of everyday household objects - such as the toothpaste caps and old cooker control dials that appear on control panels in both Space City and Fireball XL5. The puppets themselves were still very much caricatures, their features very much designed to the character they were portraying - Steve Zodiac, the handsome, fearless hero, Venus, the beautiful space doctor, and, of course, the eccentric features of Professor Matthew Matic. Anderson had yet to develop the technique of using different heads for each puppet to show different emotions, as this would not come until the next series, **Stingray**.

One element of **Fireball** which I have touched on only briefly (and which is just as important as the visual aspect) is the wonderful music score of Barry Gray. Using an early electronic keyboard instrument called the Ondes Martenot, electric guitars and multi-track recorders, Gray gave the series a sense of eeriness in the space sequences, an excellent theme for the craft itself, and a very catchy title theme that proved to be very popular at the time.

There are many things that **Fireball** could be criticised for, particularly in regard to scientific accuracy (the idea of oxygen pills for use in space, for one), but it could equally be argued that this is all a fantasy and good stories come first - and anyway the show was made long before the space programme really got under way.

Yes, I enjoyed seeing **Fireball XL5** again. Like the current repeats of **The Twilight Zone**, the series has become part of television history. Good scripts, a certain sense of humour, and atmospheric use use of black and white photography all came together with the elements I have mentioned above to create a quality product that still stands up to screening - even today, thirty years on.

This article was previously published in Primetime magazine, but has been rewritten and updated for FAB by the author.



GERRY ANDERSON'S THUNDERBIRDS

THE DEFINITIVE FAB EPISODE GUIDE

PART FOUR - EPISODES 25 - 32 & THE MOVIES

Our **Thunderbirds** guide continues with synopses and notes to the series' episodes presented in the official ITC order - the episode numbers cross-reference to the cast and credits listings in Part One of this guide (in FAB3). The individual episode entries detail the appearances of all the regular characters (voices as listed in Part One) and the major vehicles and equipment seen in the episode, along with a complete voice cast list for the 'guest' characters.

25. The Cham Cham

An RTL2 air transporter is attacked and shot down by three enemy fighter planes whilst on a secret missile delivery mission. This is the third such attack and Alan has noticed that each time a transporter is shot down, the Cass Carnaby Five have been giving a live performance of their hit tune "Dangerous Game", broadcast by Radio Maxwell. The group are currently appearing at Paradise Peaks, an exclusive Alpine resort, so Jeff sends Penelope to investigate, posing as torch singer Wanda L'Amour. Tin-Tin joins Penelope and Parker in Switzerland and quizzes Cass Carnaby who tells her that their manager, Olsen, often changes the musical arrangement before they perform. Meanwhile, Parker overhears Olsen being told that he will be receiving a message the next morning.

Penelope and Tin-Tin jet ski to Olsen's chalet and secretly film him working at a complex computer board. They see a message decoding from musical sounds - "Next rocket transporter departure today local time 14:00 hours. Destruction imperative." The pair are spotted by Olsen who calls his associate, Banino, at the hotel. Banino attempts to shoot down Penelope and Tin-Tin as they ski back to Paradise Peaks, but he is foiled in his attempt by Parker who has overheard his 'phone conversation with Olsen.

Brains examines the footage of Olsen's computer and identifies the machine as a Cham Cham, a device that is sensitive to ultrasonic harmonics and microtones. With this information he can now break Olsen's code. Jeff calls Washington to warn them of the sabotage, but the Commander at Matthews Field air base doesn't believe his story - the transporter leaves on schedule.

Olsen gives Carnaby a new arrangement of "Dangerous Game" for their performance, but after he leaves, Tin-Tin pleads with Carnaby to substitute an arrangement that Brains has devised. As the band takes to the stage, they are accompanied by 'Wanda L'Amour' for a vocal rendition of the tune. The performance is broadcast to an enemy airbase where the attack fighters receive their coded instructions, but Penelope's vocals give the fighters the wrong directions and they find themselves overflying Matthews Field. Alerted by Scott in TB1, USAF jets are on standby to shoot them down.

Virgil and Alan have set out for Paradise Peaks in TB2, in case Penelope and Tin-Tin need help. This is fortuitous, as Olsen cuts the lines on their cable car when they leave the hotel. The car hurtles down the mountainside with TB2 in hot pursuit firing magnetic grabs to try to latch on to the car. Unfortunately, the grabs fail, so Parker climbs onto the top of the car to attach guide lines from TB2 to the car roof, using an umbrella to grab hold of the lines. TB2's retros halt the car's descent, but Parker falls from the roof as the car comes to a stop. Fortunately, he is able to float safely to the ground using the umbrella as a parachute.

Notes: The artists' agent Maxie is film producer Bletcher from Martian Invasion. *Cass Carnaby has a picture of the Duchess of Royston (*The Duchess Assignment*) on the wall of his dressing room.*

Regular Cast: Jeff, Scott, Virgil, Alan, Gordon, John, Brains, Lady Penelope, Parker, Tin-Tin, Grandma.

Major Equipment: TB1, TB2, TB3, TB5, Ladybird Jet, Braman, RTL2 Transporter.

Voice Cast

Cass Carnaby	**Ray Barrett**
Olsen	**David Graham**
Commander, Matthews Field	**Ray Barrett**
Maxie	**Ray Barrett**
Banino	**Matt Zimmerman**
Captain Savidge	**David Graham**
Scheiler	**Ray Barrett**
Hitchins	**David Graham**

Macklin.....Matt Zimmerman
Foreign Colonel.....Ray Barrett
Foreign Lieutenant.....Matt Zimmerman
Radio Maxwell DJ.....Ray Barrett

26. Security Hazard

While Scott, Virgil and Alan are fighting a fire in an English mine, a young boy, Chip Morrison, stows away in TB2's Pod 1. As TB2 arrives back at Tracy Island, the intruder alert signals and the Tracys find themselves with a security hazard on their hands. While Jeff tries to think of a solution to their problem, Chip is looked after by each of the brothers in turn - he exhibits a talent for encouraging the boys to expose I.R. secrets as each recalls past rescues which highlight the importance of their individual rescue vehicles.

First up is Virgil, who shows Chip TB2 and tells how the craft was instrumental in the rescue of Eddie Houseman, trapped in his explosives truck, balanced precariously on a mountain ledge. Next, in the TB3 hangar, Alan recounts the Sun Probe rescue mission, explaining how the TB3 radio safety beam was used to activate the Probe's failed retro rockets. Then, Scott shows Chip around TB1, remembering International Rescue's very first mission - the rescue of the Fireflash at London Airport. Finally, Chip is left with Gordon, who gives the boy a guided tour of TB4 and relates the recovery of the MSP nosecone from the Allington River. Realising too late what they have each done, the brothers are concerned at what Jeff will say when he finds out. However, they are surprised to discover Jeff giving Chip a full run-down of his job!

To prevent Chip from innocently leaking the secrets of International Rescue, they wait until he falls asleep and then take him home aboard TB2. Chip awakens in his own bed, believing that his trip to Tracy Island was all a dream.

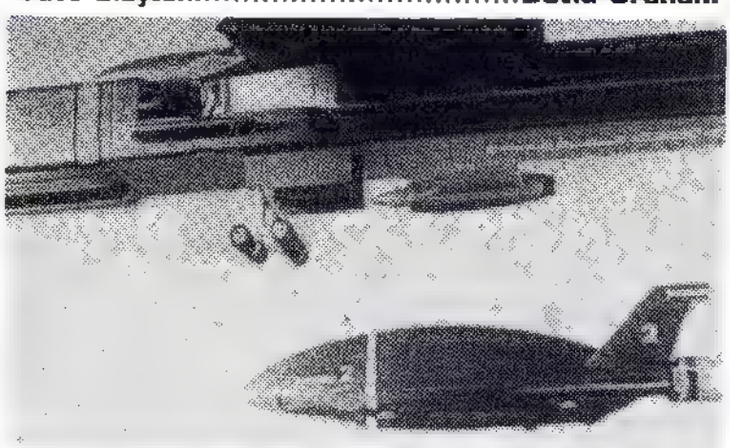
Notes: *This episode features extensive flashback footage from* End Of The Road, Sun Probe, Trapped In The Sky *and* Day Of Disaster. *During the mine fire rescue at the start of the episode, we see the IR Fire Truck in use - it is the Gray & Houseman Explosives Tractor from* End Of The Road.

Regular Cast: Jeff, Scott, Virgil, Alan, Gordon, Brains, Lady Penelope.

Major Equipment: TB1, TB2 (Pods 1 & 2), TB3, TB4, FAB 1, Fireflash, Fire Truck, Elevator Cars, Magnetic Grabs, Sun Probe, Road Construction Vehicle, Explosives Tractor, MSP.

Voice Cast

Chip Morrison.....Sylvia Anderson
Morrison.....David Graham
Eddie Houseman.....Ray Barrett
Bob Gray.....David Graham
J.B. Lester.....Ray Barrett
Colonel Harris.....Ray Barrett
Solarnaut Asher.....David Graham
Solarnaut Camp.....Ray Barrett
TV Reporter.....Matt Zimmerman
Controller Norman.....Peter Dyneley
Captain Hansen.....David Graham
Fireflash Co-Pilot.....Ray Barrett
Control Tower Lt.....Ray Barrett
Bill Craddock.....Matt Zimmerman
Frank.....David Graham
Allington Bridge Controller.....Ray Barrett
Dave Clayton.....David Graham



Thunderbirds Are Go

June 2024: The massive Zero X space vehicle, commanded by Captain Paul Travers, takes off from Glenn Field on the first manned expedition to Mars. However, the Hood is secretly on board, photographing the wing mechanisms, and his foot becomes trapped in the wing's control mechanics, jamming the systems. He manages to free himself and bail out, but Zero X is out of control and the mighty craft plummets into the sea. The crew escape to safety in a release pod.

Two years later, the Martian Exploration Centre's report concludes that the crash was caused by sabotage. A second mission is agreed, but only if International Rescue will organise the launch security. Jeff agrees, and Scott is sent in TB1 to oversee the launch. Virgil will follow Zero X through the atmosphere in TB2 and Alan will then escort the craft into outer space in TB3. Lady Penelope goes undercover as a reporter for Universal Mirror magazine to look out for saboteurs at Glenn Field.

At the pre-launch press conference, Penelope gives Paul Travers and each of the Zero X crew a St Christopher to wear under their lapels during the flight - homing devices to enable Penelope to keep track of them. The next day, the devices reveal that Dr Grant an impostor, the Hood in disguise! Scott unmasks him but he escapes. Penelope and Parker give chase in FAB 1 - when the Hood takes to the sea in a motor boat, Parker lowers the car's hydrofoils and FAB 1 launches into the sea in hot pursuit. The Hood is picked up by a

helicopter which fires on FAB 1, but Parker shoots the craft down and it crashes into the sea. Zero X takes off safely and heads for Mars.

The emergency over, Penelope invites Scott and Virgil to join her at 'The Swinging Star', a nightclub near her hotel. Alan is annoyed that he can't go to the mainland with Tin-Tin as this would leave the base unmanned. That night, he dreams that he visits 'The Swinging Star' after all, but this is a nightclub in outer space! He is escorted there by Penelope in a flying FAB 1, and they watch Cliff Richard Jr and The Shadows performing "Shooting Star", but he dream comes to an end when Alan falls out of bed!

July 22nd 2026: After a six week flight, Zero X lands its Martian Exploration Vehicle on Mars. The crew explore but are attacked by Martian RockSnakes, creatures which shoot balls of fire from their mouths. After a furious fight with the RockSnakes, the crew escape the planet in the MEV and link up with the main body for the return to Earth.

September 2nd 2026: Zero X begins Earth re-entry and is joined by the vehicle's lifting bodies for the controlled descent. However, the rear lifting body goes out of control, damaging Zero X before exploding. The main vehicle's locking gear is damaged so the missing lifting body cannot be replaced, and the crew's escape release pod is also useless. Zero X is on a collision course for Craigsville, population 4,800!

Jeff sends Scott and Brains to the scene in TB1, while Virgil, Alan and Gordon rendezvous with Zero X in TB2. Using air to air rescue gear, Alan ascends into Zero X through the undercarriage doors and Brains relays instructions on how to repair the release pod wiring, which is preventing the pod's use. Travers pilots Zero X until the last possible moment in an attempt to control its descent, over-running the engines to give Alan more time, but the movement causes Alan to drop his screwdriver, so he has to make the last connection by hand. Alan jumps from the ship and the release pod ejects just before Zero X crashes into Craigsville.

Gordon cannot pull Alan back into TB2 as the rope is snagged, but Penelope is waiting below in FAB 1 to pick him up. Penelope takes Alan (wearing a false moustache) to the real 'Swinging Star' nightclub to celebrate his successful rescue of the Zero X crew - he is surprised to find the rest of the family there also, all wearing false moustaches!

Notes: The Zero X MEV later appears in the pilot episode of ***Captain Scarlet And The Mysterons****. Penelope's St Christopher homing device was previously seen in* The Duchess Assignment.

Regular Cast: Jeff, Scott, Virgil, Alan, Gordon, John, Brains, Lady Penelope, Parker, Tin-Tin, the Hood.

Major Equipment: TB1, TB2 (Pod 5), TB3, TB5, FAB 1, Zero X (with MEV).

(See Part One of this guide [in FAB3] for full cast details)

SECOND SEASON (1966)

1. Atlantic Inferno

Lady Penelope opens a new pass in Australia, throwing the switch to set off explosive charges, clearing the way for a road construction vehicle. Returning to her farm at Bonga Bonga, Penelope calls Jeff and invites him to join her for a holiday. Jeff is reluctant, but the boys convince him to take a break. Scott is placed in temporary command.

The World Navy is testing gyropedoes in the Atlantic, warning the men on the drilling rig Seascape, Hooper, O'Shea and Cravitz, that there will be undersea nuclear explosions, but assuring them that there is no chance of danger to them. Two gyropedoes are launched at a target sub, but the second missile is a maverick and explodes on the sea bed. It ignites the gas field beneath the sea, throwing up a 200ft flame. Scott is in two minds about whether to involve I.R., but eventually launches TBs 1 & 2 to assist the men on Seascape. At Bonga Bonga, Jeff has learnt of the problem in the Atlantic, but tells Penelope that this is definitely not a job for I.R. as no lives are endangered. Gordon takes TB4 to the sea bed and caps the escaping gas with a sealing device, putting out the flame. Jeff is furious when he finds out that I.R. have been involved and tells Penelope that he is abandoning his holiday to get back to Tracy Island. Penelope manages to persuade him otherwise, but Jeff is clearly uncomfortable with the idea of leaving Scott in control.

In the Atlantic, however, the gas field remains ignited beneath the sea bed. The gas eventually breaks through again, shooting another column of flame above sea level and into the air. Feeling themselves in danger from the explosive leak, Hooper and O'Shea call for I.R., but once bitten, Scott decides not to get involved and recommends that the Navy evacuate Seascape. However, the Navy will take two hours to arrive at Seascape. Another jet of gas bursts through the sea bed, causing a wave which fractures one of the rig's legs. Hooper and O'Shea go down in a diving bell to check the damage, but a third column of flame explodes causing the the rig to slip further, and the diving bell crashes to the sea bed. Hooper and O'Shea are trapped!

Scott launches TBs1 & 2 and Alan, Virgil and Gordon fly to the danger zone. Time is running out -

the next place that the fire will spread to is the Seascape's bore hole. Alan lands TB1 on Seascape while Gordon dives down to the diving bell in TB4. Seascape collapses even further and Alan has to lift TB1 from the rig to prevent it from sliding into the ocean. Gordon cuts through the bell's cables with TB4's laser beam equipment before clearing the debris, attaching magnetic grabs to hoist the bell to the surface, and getting clear just as Seascape explodes into flames.

Jeff has returned to Tracy Island to supervise the rescue operation, but Scott refuses to grant him landing permission as TBs 1 & 2 are due back shortly. Back behind his desk, Jeff is glad to get back to work - it is the only way he can relax!

Notes: The Road Construction Vehicle at the start of the episode is the Gray & Houseman Road Construction Vehicle from End Of The Road *painted yellow. The World Navy Commander is the Commander of Matthews Field from* The Cham Cham, *and Cravitz is Bob Gray from* End Of The Road. *This is the only occasion in which Alan pilots TB1.*

Regular Cast: Jeff, Scott, Virgil, Alan, Gordon, John, Brains, Lady Penelope, Parker, Tin-Tin.

Major Equipment: TB1, TB2 (Pod 4), TB4, TB5, FAB 1, Magnetic Grabs, Sealing Device, Seascape, Road Construction Vehicle, Desert Jeep, Jeff's Jet.

Voice Cast

Frank Hooper.....**Ray Barrett**
Dick O'Shea.....**Jeremy Wilkin**
World Navy Commander.....**Peter Dyneley**
Atlantic Captain.....**David Graham**
Sir Harry.....**Ray Barrett**
Atom Sub Reefer Captain.....**Ray Barrett**
Atom Sub Reefer Lt.....**Matt Zimmerman**
Cravitz.....**Jeremy Wilkin**
TV Reporter.....**Ray Barrett**

2. Path Of Destruction

Crablogger One, a huge tree-felling machine, arrives at base camp in preparation for its first mission. The base commander, Jensen, takes the crew for a meal at a local restaurant in nearby San Martino and all but Jensen have the 'special'. Next morning, when the Crablogger sets off from the camp with a two man crew, both men collapse - the victims of food poisoning - and the Crablogger veers off course, heading straight for San Martino. Unfortunately, the vehicle has to be constantly refuelled with Superon whilst in motion - if the machinery jams the resulting atomic explosion would lay waste to everything in a 50 mile radius, so the only way to stop the huge machine is to activate the secret reactor shut-down procedure from inside the control cabin. Jensen calls I.R. and Scott sets off in TB1 while Jeff apprises Penelope of the situation.

San Martino is evacuated just as the Crablogger ploughs through the village, destroying everything in its path. Scott arrives at the Crablogger base camp and learns that they have just 42 minutes to break into the control cabin and shut down the reactor. TB2 arrives at the danger zone, and Virgil and Brains set off in pursuit of the Crablogger in a Crane Vehicle driven by Scott. At Robotics International, Penelope is unable to persuade the security guard to let her have the address of Jim Lucas, inventor of the Crablogger, so Parker uses a hypnotic ray on the guard while Penelope plunders the personnel files. They race to Lucas' house but are delayed en route by a road accident. Stealing into Lucas' bedroom, Penelope wakes Lucas and puts a gun to his head. She tells him that it is vital that he reveal the Crablogger shut-down procedure, but time prevents her from explaining further.

Penelope transmits Lucas' information to Brains who, with Virgil, has gained access to the Crablogger control cabin by cutting through the roof. The vehicle is heading straight for the San Martino Dam along a narrow mountain track as Brains activates the reactor shut-down. However, there is a three minute time lag before the machine will actually come to a halt, and they must drain the tanks of the explosive Superon fuel. Scott brings up a fuel truck and Virgil and Brains attach syphons to the fuel outlets. The Crablogger finally stops, but the ledge is crumbling away beneath its immense weight. At the last minute, the tanks are drained and Virgil and Brains leap clear with their hover packs as the Crablogger tumbles from the cliff road. The dam is saved.

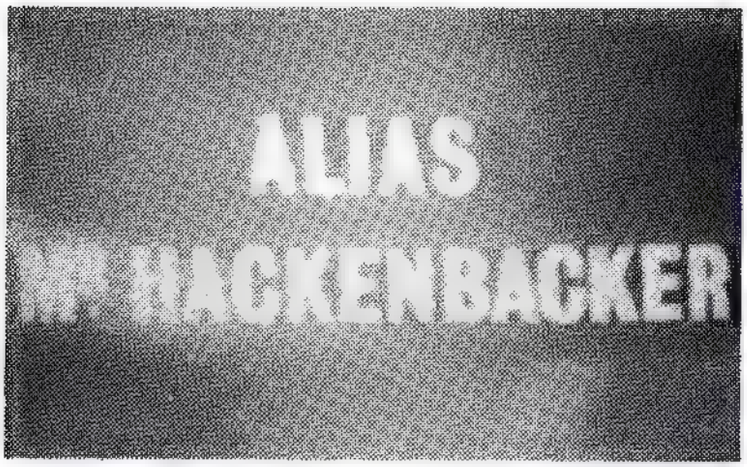
Notes: The Crablogger is partly constructed out of the Gray & Houseman Road Construction Vehicle from End Of The Road. *Dam site manager Manuel is General Bron from* Edge Of Impact.

Regular Cast: Jeff, Scott, Virgil, John, Brains, Lady Penelope, Parker, Tin-Tin..

Major Equipment: TB1, TB2 (Pod 3), TB5, FAB 1, Crablogger 1, Desert Jeep, Crane Vehicle, Hover Packs.

Voice Cast

Jensen.....**Ray Barrett**
Jim Lucas.....**David Graham**
McCall.....**Ray Barrett**
Peterson.....**Jeremy Wilkin**
Franklin.....**Matt Zimmerman**
Simms.....**David Graham**
Sanchas.....**David Graham**
Maria.....**Sylvia Anderson**
Gutirrez.....**Matt Zimmerman**
Manuel.....**David Graham**
Security Guard.....**Ray Barrett**
Lucas' Wife.....**Christine Finn**



3. Alias Mr Hackenbacker

Brains, using the alias Hiram J. Hackenbacker, has designed a revolutionary new airliner, the Skythrust. It has a top secret design feature which has made it the safest craft in the skies. Penelope believes that the vehicle - on its maiden flight from Paris to London - is the ideal location for the unveiling of the new fashion collection designed by her friend Francois LeMare, which Penelope has agreed to model. LeMare has developed an incredible new fibre, Penelon (named after Penelope), which can fold so small that a complete outfit will fit into a cigarette box without creasing - what's more, the fibre can perfectly duplicate numerous other fabrics, from cotton and nylon to wool and even leather! LeMare's secret is highly sought-after by his competitors - his studio is littered with bugging devices and he is under constant observation by industrial spies. Brains agrees to Penelope's plan.

Skythrust takes off, London-bound, and the fashion show begins. Penelon is a huge success with the invited guests, but LeMare's assistant, Madeleine, hi-jacks the Skythrust, giving Captain Ashton instructions to fly the craft to the Sahara, where the rest of her gang awaits. Her co-conspirator Mason, the steward, gets LeMare to pack up all the costumes - they are going to steal the entire collection!

Penelope sends an alarm signal to Tracy Island and TBs 1 & 2 are soon on their way. Scott and Virgil pinpoint Skythrust's position and Scott radios Ashton insisting that they return course for London. Madeleine is not impressed. Brains suggests that Virgil and Alan fire a missile at Skythrust's undercarriage, locking the wheels in the raised position. They do so and Ashton tells Mason that they have no choice but to head for London Airport, where they at least have the facilities to handle a crash-landing. Reluctantly, the hi-jackers agree. The 'plane crash-lands at London Airport, but the secret 'Hackenbacker Device' comes into play - the rear mounted fuel tank ejects and is detonated before the 'plane lands, leaving Skythrust free of fire hazard. In the Sahara, Alan dispatches the rest of Madeleine's gang with a well-aimed missile launched from TB2.

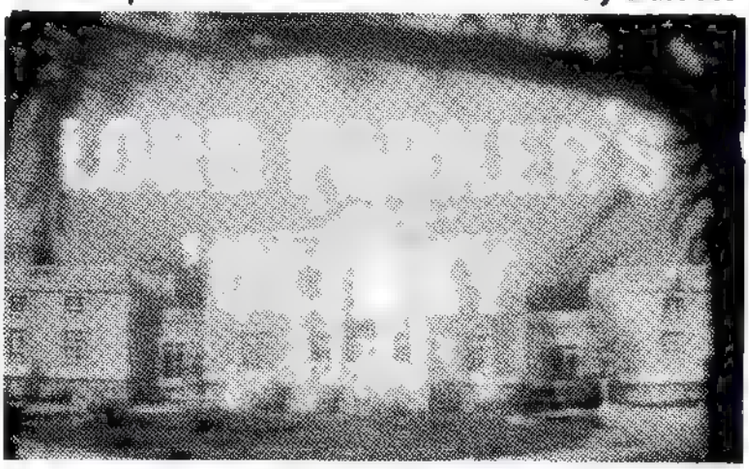
Notes: This episode features the largest cast of characters (in speaking roles) seen in any single episode or either of the films. Hiram Hackenbacker is clearly seen to be an assumed name, and not Brains' real name.

Regular Cast: Jeff, Scott, Virgil, Alan, Gordon, Brains, Lady Penelope, Parker, Tin-Tin.

Major Equipment: TB1, TB2, FAB 1, Skythrust, D103.

Voice Cast

Captain Ashton	**Paul Maxwell**
Francois LeMare	**Ray Barrett**
Controller Norman	**Peter Dyneley**
Madeleine	**Sylvia Anderson**
Mason	**Jeremy Wilkin**
Diedre	**Christine Finn**
Captain Saville	**Ray Barrett**
Skythrust Co-Pilot	**David Graham**
Control Tower Lt	**Ray Barrett**
D103 Pilot	**Jeremy Wilkin**
Reporter 1	**Jeremy Wilkin**
Reporter 2	**Paul Maxwell**
Officer, London Airport	**David Graham**
Saville's Secretary	**Christine Finn**
Telephone Operator	**Sylvia Anderson**
Waiter	**David Graham**
Fashion Buyer 1	**David Graham**
Fashion Buyer 2	**David Graham**
Ross	**David Graham**
Co-Conspirator	**Ray Barrett**



4. Lord Parker's 'Oliday

Professor Lundgren has developed a solar generator which will, as its first test, power the sleepy South American village of Monte Bianco from a vantage point on a mountain overlooking the village. Penelope and Parker are among the invited guests at the hotel to witness this historic event, which all goes according to plan that night until a violent storm hits the surrounding area. The solar reflector dish is repeatedly struck by lightning and eventually buckles, crashing down the mountainside and lodging about halfway down with the reflector pointing directly at the village. The village has been plunged into darkness as the solar power has been cut off, but now Monte Bianco is bathed in moonlight reflected by the huge dish. Penelope suddenly realises the potential disaster - as the sun rises in the morning, the sunlight will be magnified and reflected onto the village, which will burn under the intense heat. It will be a great disaster!

The mountains surrounding Monte Bianco block all radio signals, so Penelope takes FAB 1 out to sea to call I.R. Meanwhile, Parker and the hotel

waiter, Bruno, make plans to keep the hotel guests occupied so as not to raise a panic. TBs 1 & 2 set off for Monte Bianco with Alan and Brains joining Virgil in TB2, while Penelope drives up to the solar station on the mountainside, where Lundgren's assistant, Mitchell, tells her that the sun will be high enough for the 400 ton reflector to start burning the village at 6.30 - in just one hour's time! As the sun begins to rise, Parker and Bruno wake the hotel guests and drag them down to the ballroom to play 'Lord Parker's Bingo'.

Brains plans to tilt the reflector dish upwards. Wearing a heat suit, he is lowered from TB2 to take a closer look at the mechanism, attaching the Magno-Grip, an electromagnet, to the dish. But even the power of TB2 cannot shift the dish, and Brains realises that he must fix the rotation mechanism to enable it to be tilted. Time is running out and the hotel roof is already beginning to smoulder. In a flash of inspiration, Brains gets Scott to generate smoke from TB1's exhaust and pass in front of the reflector, blocking out the sun temporarily and giving Brains time to work. The gear is fixed and Virgil is able to move the reflector, but Alan sees Brains fall down the mountainside to be crushed by the reflector dish which has overbalanced. However, it is only Brains' empty heat suit that Alan has seen - Brains had found it too cumbersome and taken it off. With Monte Bianco returning to normal, 'Lord' Parker has to explain his sudden elevation to the peerage.

NOTES: While credited, Ray Barrett does not take part in this episode. The ***Stingray*** *tune "Blues Pacifica" is heard playing on the radio in FAB 1. Piano player in the Monte Bianco hotel is Cass Carnaby , seen in a brief clip from* The Cham Cham.

REGULAR CAST: Jeff, Scott, Virgil, Alan, Brains, Lady Penelope, Parker, Grandma.

MAJOR EQUIPMENT: TB1, TB2 (Pod 3), FAB 1, Magno Grip.

Voice Cast

Professor Lundgren.....**Peter Dyneley**
Mitchell.....**Charles Tingwell**
Señor Puccini.....**Jeremy Wilkin**
Bruno.....**Charles Tingwell**
Party Goer.....**David Graham**

5. RICOCHET

Telsat 4 is launched from Sentinel Base, but the second stage fails to separate, even under manual control. International Space Control are contacted to allocate safe co-ordinates for the destruction of the rocket, but, unknown to ISC, the co-ordinates they provide are dangerously close to those of an unlicensed pirate television satellite, KLA. On board are DJ, Rick O'Shea and his engineer, Loman. The explosion of the rocket damages the satellite, but O'Shea continues his illegal broadcasts as normal. Meanwhile, Gordon and John are fitting a new component to TB5 - the I.R. satellite will be non-operational for three hours.

Loman realises that their satellite is headed for re-entry and their breaking parachutes will not operate. In a spacesuit, Loman goes outside to assess the damage but is trapped in the airlock when he returns as the inner door will not open. O'Shea uses their transmitter to call for help, but the call goes unheard on TB5. Fortunately, Tin-Tin is watching KLA and alerts Jeff who dispatches Virgil and Brains in TB2 and Alan with Scott in TB3. As KLA begins re-entry, Alan space-walks across to the satellite using rocket thrusters, rescues the unconscious Loman from the airlock and returns him to TB3. He then makes the journey back to KLA, cutting through the inner door with laser beam equipment to rescue O'Shea. O'Shea suits up, but suffers badly from vertigo and is terrified of the space-walk across to TB3. He refuses to leave.

ISC targets KLA as crash-landing on the oil refinery at A'Ben Duh, so Virgil heads for the refinery, planning to shoot down the satellite. But then Brains picks up O'Shea's broadcast - he must still be aboard the satellite! With TB5 still out of action, Virgil cannot check with Jeff if this is so, and Brains cannot shoot down the satellite with O'Shea still aboard. Virgil angles TB2 to catch the satellite on its wing, carrying it away from the refinery, but KLA eventually falls clear of TB2 and crashes in the desert. Returning dejectedly to Tracy Island believing that O'Shea has died in the crash, Virgil and Brains are delighted to learn from Alan that he did rescue O'Shea after all. In his panic, the DJ had switched on a pre-recorded programme by accident before Alan slugged him - the only way he could get O'Shea to step outside!

NOTES: The song "Flying High" that O'Shea plays as a request from Tin-Tin was actually written and recorded as the end titles song for the series - performed by Gary Miller, it was abandoned in favour of the instrumental march. Also heard on Rick's show: "The James Bondson Theme" from The Man From MI.5 *performed by Michelle and The Asteroids, and an instrumental version of "I've Got Something To Shout About" from the* ***Stingray*** *episode* Titan Goes Pop. *The ISC building is the tracking station seen in both* The Impostors *and* Cry Wolf. *This is the only second season episode in which Lady Penelope does not appear, and the only episode in the entire series in which we see Virgil piloting TB3.*

REGULAR CAST: Jeff, Scott, Virgil, Alan, Brains, Tin-Tin, Grandma.

MAJOR EQUIPMENT: TB2, TB3, TB5, KLA Satellite, Telsat 4.

Voice Cast

Rick O'Shea.....**Ray Barrett**
Loman.....**David Graham**
Professor.....**Sylvia Anderson**
Power.....**Jeremy Wilkin**
International Space Control.....**Charles Tingwell**
DJ Tom.....**Jeremy Wilkin**
Sentinel Base Computer.....**David Graham**

6. Give Or Take A Million

December 2026: It is Christmas on Tracy Island and as the sun beats down, 'Santa' Jeff Tracy allows young Nicky to watch the launch of TB3. Nicky is visiting the Island as a very special Christmas present - Jeff recalls how it all started...

In conjunction with Harman's Department Store, the directors of the Coralville Children's Hospital arrange to drop a container full of presents, launched by rocket from the roof of Harman's in a publicity stunt which benefits everybody. A trial run for the rocket is a success and I.R. agree to provide a special Christmas gift for one of the Coralville children - a visit to Tracy Island to spend Christmas with International Rescue! The invitation will be placed inside one of the gift boxes.

On Tracy Island, Scott and Tin-Tin fly to the mainland to do the Christmas shopping, while Grandma and Kyrano make the preparations for Christmas dinner and the boys hang decorations and wrap presents. Only Brains does not take part - he is up to something in his laboratory.

Christmas Eve comes and as the rocket is being packed with presents, two crooks, Scobie and Straker, break into the Second National Bank from the toy department of Harman's, which is just next door. They drill a hole in the vault wall large enough to climb through and fire a cable across to the opposite wall, being careful not to allow anything to fall on the touch-sensitive vault floor which is connected to the security system. Scobie is then pulled across on a harness to steal the gold reserves stacked on the shelves of the vault.

Virgil is preparing to leave for Coralville in TB2 and Tin-Tin is heading for bed when both hear a noise coming from the roof. Is it Santa? No, it's just Brains, but what is he up to?

Back in the vault, Scobie is getting greedy and has overloaded himself with gold. He slips nearer and nearer the floor, but eventually manages to get clear. Unfortunately, he has dislodged a pencil from a table and this falls onto the floor, setting off the alarm. The two crooks hide in the container of toys, just as it is loaded onto the rocket. Virgil overflies Coralville as the rocket drops its payload by parachute - the container is opened and the crooks are discovered inside, unconscious. The reward money for the capture of the crooks will go to the Hospital, so it's a very merry Christmas all 'round.

It is Nicky who finds the invitation to Tracy Island in his Christmas present and the boy is ferried there in TB2. After Christmas dinner, the brothers sing carols around the piano and then Brains unveils his party piece - a snow-making device. It is the first ever white Christmas on Tracy Island.

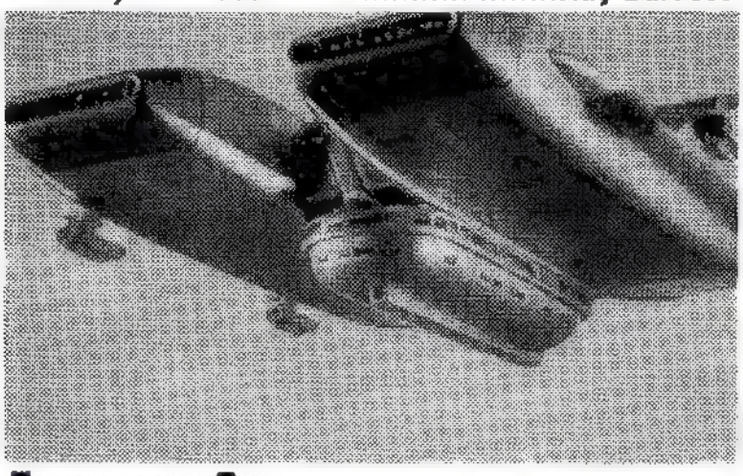
Notes: This episode reveals the chronological setting of ***Thunderbirds*** *as a calender is seen on-screen with the date - 2026. It is also revealed that TB3 is 287 feet high. The hospital's Dr Pringle is the Commander of Matthews Field from* The Cham Cham, *also seen as the World Navy Commander in* Atlantic Inferno. *This is the second of just two episodes in the whole series in which Lady Penelope appears but Parker does not - the other is* Security Hazard.

Regular Cast: Jeff, Scott, Virgil, Alan, Gordon, John, Brains, Lady Penelope, Tin-Tin, Grandma, Kyrano.

Major Equipment: TB2, TB3, TB5, Ladybird Jet.

Voice Cast

Nicky.....**Sylvia Anderson**
Scobie.....**Ray Barrett**
Straker.....**David Graham**
Dr Pringle.....**Jeremy Wilkin**
Dr Lang.....**Charles Tingwell**
Nurse Nimmo.....**Sylvia Anderson**
Harman.....**Ray Barrett**
Saunders.....**Jeremy Wilkin**
TV Reporter.....**Jeremy Wilkin**
Santa 1.....**Jeremy Wilkin**
Santa 2 (Leo).....**David Graham**
Tanner.....**Charles Tingwell**
Preston.....**Peter Dyneley**
Security Chief Joe.....**Ray Barrett**



Thunderbird Six

Under the pseudonym of Mr X, Brains has designed a revolutionary new aircraft for the New World Aircraft Corporation, an airship called Skyship One. Penelope, Alan and Tin-Tin will be aboard the airship on its maiden voyage, but Brains will be tied up designing a new Thunderbird craft for I.R. - Thunderbird 6. Unfortunately for Brains,

although Jeff knows he needs a new vehicle of some description, he cannot give Brains any specifications to work to and rejects each of his designs.

Alan and Tin-Tin travel by Tiger Moth bi-plane to rendezvous with Penelope in England. Suitably attired in Edwardian outfits, they set out for the airfield with the Tiger Moth and FAB 1 escorted by Scott and Virgil in TBs 1 & 2. Meanwhile, aboard Skyship One, an intruder guns down the entire crew who are replaced by impostors - the ship is completely automated, so the only way that they will be discovered is if the ship breaks down. Penelope, Alan, Tin-Tin and Parker board the airship, the gravity compensators are turned on and Skyship One takes off on the first leg of an around the world cruise. As the airship crosses the Atlantic en route to New York, the bodies of the real Skyship crew are dumped overboard.

The I.R. team meet their charming host, the fake Captain Foster. Down in the gravity compensator room, his men are in contact with the Hood, who is using the codename of 'Black Phantom'. They have bugged every part of the ship that will be used by Penelope in order to record her voice and re-arrange her words to create a false message which will lure TBs 1 & 2 to a disused airfield 10 miles north of Casablanca. During the course of the voyage, Foster will steer conversation in the right direction so that Penelope will say the words that they need to make up their bogus message.

Skyship One makes stopovers in various exotic locales around the world, overflying the Empire State Building, the Grand Canyon and the Pyramids. Parker tells Penelope that he feels that the crew don't seem to know as much about the ship as they should. Penelope and Alan also have doubts about their hosts, and as they speak, a lamp falls over revealing a bug. Penelope sends a coded message to Jeff via TB5, revealing her suspicions, but the Hood's bogus message is finally completed when Penelope reads aloud from a false newspaper story planted by Foster.

Skyship One makes its final stop, in Switzerland. While the rest of the I.R. team are entertained by Foster at the Whistle Stop Inn, Parker locates the villains' base in the gravity compensator room. With everyone back on board, Penelope and Alan soon realise that all the bugs have been removed and Alan hands out guns to everyone to place them on emergency standby.

The next day, the bogus message is relayed to TB5. Jeff launches TBs 1 & 2 en route for Casablanca, but before they arrive, Penelope makes a direct call to Jeff warning him that the message was false and the rendezvous is a trap. Forewarned is forearmed and TBs 1 & 2 obliterate the opposition on arrival at the disused airfield.

The team prepare to round up the villains in the gravity compensator room, but a gun battle ensues and the gravity compensators are damaged. The villains capture Tin-Tin and hold her hostage to enforce the surrender of the others. However, Skyship One is in a slow descent as it crosses the English coastline, now low enough to hit radio masts at an early warning station near Dover. The airship crashes into the masts and comes to rest precariously balanced on one of the radio towers - when the compensators fail altogether, the weight of the ship will send it crashing onto the missile base below!

The villains gather on the deck with their hostages held at gunpoint. Scott pulls up alongside in TB1 and secures a line to the airship to steady it, but conventional rescue with I.R. equipment is out of the question - a lightweight vehicle is required, one that will not tip the airship off balance. On Gordon's suggestion, Brains pilots Alan's Tiger Moth and effects a landing on the Skyship deck while Virgil secures a second line from TB2, assisting TB1 to steady the ship. Foster takes control of the 'plane, climbing aboard with Penelope and ousting Brains. Alan shoots him as he tries to take off, but Foster's hand knocks the accelerator and the 'plane launches across the deck. Alan, Brains, Tin-Tin and Foster's henchmen leap aboard the wings as the craft takes off, but Penelope is in the cockpit and doesn't know how to fly the 'plane. Alan shouts instructions while exchanging gunfire with Foster's men - the villains are shot and fall off but the fuel tank has been holed by a stray bullet. Penelope tries to land the Tiger Moth on a new motorway, but the throttle is stuck.

Meanwhile, Skyship's gravity compensators finally give out, but the evacuation of the missile base is complete. Scott and Virgil release their safety lines, and Skyship One crashes onto the base with a mighty explosion. Back on the Tiger Moth, Penelope performs an aerial roll to dump Foster's body so that Alan can climb into the rear cockpit. The 'plane stalls and Alan brings it to a crash-landing in a field. No-one is hurt, but there is no sign of Parker and everyone thinks he was left aboard Skyship One. Fortunately, he is safe and sound - he was hanging onto the Tiger Moth's undercarriage until just before the crash-landing when he fell off into a tree. Back on Tracy Island, Brains finally unveils Thunderbird 6, the ideal supplementary rescue vehicle, already tested on a rescue operation - the Tiger Moth!

NOTES: Although unseen, FAB 1 is completely destroyed in the climax of the film as she was parked aboard Skyship One. While we briefly see TBs 3 & 4 being launched during Jeff's 'recap' to Brains at the start of the film, neither vehicle is seen again.

REGULAR CAST: Jeff, Scott, Virgil, Alan, Gordon, John, Brains, Lady Penelope, Parker, Tin-Tin, Grandma, the Hood.

MAJOR EQUIPMENT: TB1, TB2 (Pod 5), TB3, TB4, TB5, TB6, FAB 1, Hover Pack, Skyship One.

(See Part One of this guide [in FAB3] for full cast details)

NEXT ISSUE: The Definitive FAB Episode Guide to Captain Scarlet And The Mysterons begins with complete series cast and credits and synopses of the first eight episodes!

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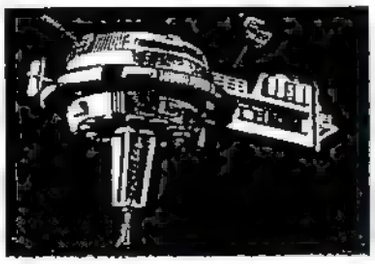

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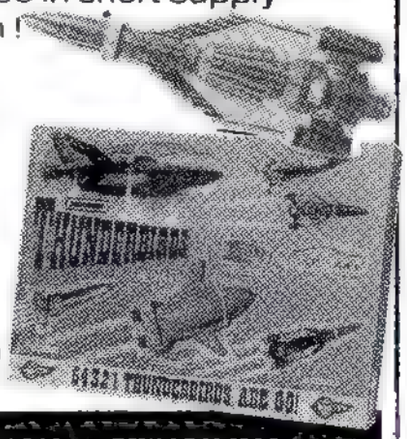

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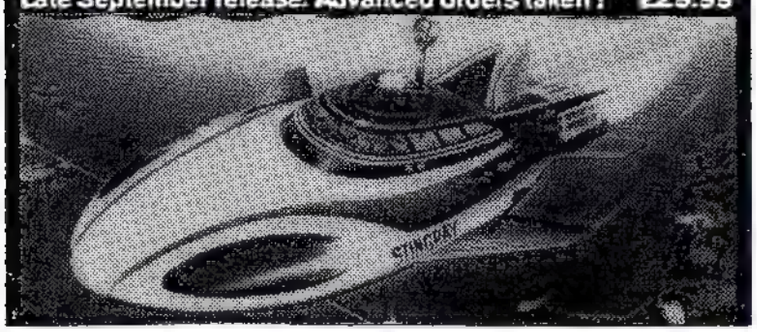

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Mr M. Yorke, Stevenage, Herts

During the latter part of the sixties, my parents bought TV21 for me. Unfortunately, over the years, all the copies I had have been lost of given away, apart from just one which I still possess. I can recall a few things about the comic and its publication but not many. If you can help, I would like to know the following:

1. The date of publication of the first comic and its contents.
2. The last issue number and date of publication.
3. The date and issue number in which **Captain Scarlet** first appeared.
4. The date and issue number in which **Zero X** first appeared.
5. The date and issue number in which **Star Trek** first appeared.
6. When the size and format changed and which new stories were introduced at these points.
7. If the strip artwork still exists and where I can see it.
8. How much could I expect to pay to buy copies today, and where I could find them.

I hope this won't prove too difficult to answer.

Answering your questions in order, Mr Yorke:

*1. Issue 1 went on sale on January 23rd, 1965. The contents were **Supercar**, **Fireball XL5**, **Stingray**, **Lady Penelope**, **The Daleks**, **Burke's Law** and **My Favourite Martian**, plus assorted related mini-articles. **Thunderbirds** did not start until issue 52 (15th January 1966).*

2. The last issue of TV21 was published on September 27th, 1971 at which point it was incorporated into Valiant. The numbering had started again from No.1 with issue 243, so although the last issue was numbered 105, it was really issue 347. No Anderson-related strips appeared after issue 282 (Vol.2 No.40).

*3. **Captain Scarlet** first appeared in issue 141, dated September 30th, 1967 in a two page colour strip drawn by Ron Embleton, and finished in issue 242 (September 6th, 1969).*

*4. **Zero X** first appeared in issue 105, dated 21st January 1967 in a two page colour strip drawn by Mike Noble. The strip finished in issue 241 (August 30th, 1969).*

*5. **Star Trek** began as a strip in TV21's companion paper Joe 90:Top Secret which was first published on January 18th, 1969 and ran for 34 issues before being incorporated into TV21 with Vol.2 No.1. **Star Trek**, therefore, first appeared in TV21 with this issue, published September 20th, 1969, and was the only television-related strip to survive the merger with Valiant.*

*6. The comic became an inch shorter with issue 162 (February 24th 1968) but no new stories began at this time. The first format change came with issue 199 (September 21st, 1968) as TV Tornado was incorporated, bringing **The Saint** and **Tarzan** to TV21. The aforementioned Joe 90:Top Secret merger introduced **Joe 90**, **Star Trek** and **Land Of The Giants**, leaving **Thunderbirds** as the only original TV21 strip in the comic, which shrank to 22x28cm on matt paper with Vol.2 No.26.*

*7. Yes, some of the artwork still exists, either with the publishers or with private collectors. Collections of the artwork appeared on display at the recent Wolverhampton "Thunderbirds Are Go" exhibition, and reprints of the **Thunderbirds**, **Stingray**, **Lady Penelope** and **Fireball XL5** strips are currently appearing in the **Thunderbirds** and **Stingray** Comics.*

8. Current dealer prices vary between around £40 (the very earliest issues) and £4, depending on the condition of the copies. The best place to find them is in the dealers rooms at Fanderson conventions - which leads us nicely into our next letter...

Alison Crow, Battersea, London

I just had to write and say well done to everyone who worked so hard on what was a brilliant convention, Fab One at Wolverhampton. Something happening for everyone from guest panels and films to workshops and free ice lollies (donations to charity). In fact, we were spoilt for choice!! Great convention, great people, great venue. Many thanks for a great weekend!

Alan Simpson, Liverpool

I would like to know in which episode does Virginia Lake (Wanda Ventham) appear driving one of the **UFO** cars wearing the cream coloured outfit - as seen on the front cover of Channel 5's **UFO** video Volume 6 - as I have been trying now for some time to find out which episode it is. I just haven't got a clue. Also, how many episodes did she appear in?

Wrack your brains no longer, Alan. There is no episode in which Colonel Lake is seen driving one of the cars while wearing her Moonbase costume. The picture on the front of the video you mention is a publicity still taken in 1970 when Wanda joined the cast for the last eight episodes.

Charles Marshall Race, Sunderland

When I was 8, every Saturday morning I ran home from the swimming baths, just down our street, and sat with my big brother and sister in front of the TV, hair still damp and smelling of chlorine, for **Thunderbirds**. I think much of **Joe 90**, the second season of **Space:1999**, **Stingray** and

Captain Scarlet, but my all time favourite is **Joe 90** and I am keen on all the merchandise.

A few years ago, my schoolmate had about the first eight **Thunderbirds** videos on his shelf and I inclined myself to borrow them. So when they were repeated on TV, I only briefly looked at the first 15 or so, but my friend said about 33 episodes were made. Which steps up another question in mind - was there such a thing as a whale in Pod 6?

You will have seen from our episode guide (which finishes this issue) that there were, in fact, 32 episodes of the series made as well as two feature films.As the series is currently being screened again (BBC2 on Sundays) you can catch up on those episodes you missed.

A whale in Pod 6!!! Whatever will they think of next?! No, there was never a whale in Pod 6 - it would have got in the way during rescues. However, there was a Mole in Pod 5...

Colin D. Payn, Orpington, Kent

Being an ardent enthusiast of the late Barry Gray's music, would it ever be possible that a record could be produced of his excellent music scores for Year One **Space:1999**. The main titles and incidental pieces are, in my estimation, the most creative, atmospheric and innovative musical works Mr Gray has ever produced and performed for the Anderson stable, not overlooking the fact that his work on all the other Anderson shows were of a very high calibre standard, giving all the shows a unique, distinctive and individual identity. I would be delighted to hear of any such proposed project ever coming into the commercial pipelines.

*Unfortunately, Colin, you are about 15 years too late and living in the wrong country. An album of Barry Gray's **Space:1999** music was commercially available from RCA in the US at the time that the series was first shown there. The album features both opening and closing versions of the title music, an unused version of the same, and many pieces of incidental music from the series, backed up by several awful disco tracks from **Return Of The Saint** (credited to Barry, but not by him at all) and Vic Elms' dire Eagle rescue music from* Ring Around The Moon. *The record was never released in the UK, but copies do turn up in soundtrack album specialist shops (at around £40 a shoot).*

Russell Weller, Forest Hall, Newcastle-upon-Tyne

Well done on another brilliant issue of FAB - so much better than tatty old 'S.I.G' and boring 'Century 21' magazine. What happened to the second part of the **UFO** Location Tour that started in FAB3? 'Century 21' did something similar but it was nowhere near as good. And why do you never print negative comments in Fan Mail?

*Never say never, Russell, but we can only print what we receive - you don't think we make these letters up do you? The second part of the **UFO** Tour is in preparation and will appear soon.*

Jason Blackburn, Cheltenham, Gloucestershire

As a recent purchaser of AlphaCon - The Video, I felt I had to write and pass on my heartiest congratulations to everyone involved on such a well presented, detailed and interesting documentary.

I'm sure you've already received many letters of praise, but I just wanted to add my voice to the throng. The production quality, script and overall feel of the film is enough to put a considerable number of BBC, ITV and Channel 4 productions in the shade. AlphaCon should be on the telly!

Thank you for such a marvellous piece of work.

With regard to your article in FAB6, "PolyGram **UFO** Rescheduled" I wonder if you could clear up a small query. I am anxious to begin collecting the **UFO** series (I am currently collecting **Space:1999**), but I wondered what episodes of **UFO** are being made available. I realise that **Invasion UFO** is a compilation of three episodes, topped and tailed in Precision Video's own inimitable style. That then leaves, according to your article, 10 videos comprising 2 episodes each. This results in a total of 20 complete episodes plus 3 partial episodes in the PolyGram catalogue. What of the remaining three episodes?

Do you know if PolyGram intend to release them in a final volume 12, or if they are trapped in limbo between ITC and PolyGram due to contractual negotiations/problems? Or indeed, will Volumes 9, 10 and 11 contain 3 episodes each - a pleasant bonus. As a new Fanderson member, I realise that this may be old news to some, or perhaps with the delay in the release of Volumes 9, 10 and 11 this is yet to be decided, but I'd be grateful for any light that can be thrown on the subject. At present, I'm holding off purchasing the tapes, probably like many other fans, on the off chance that they will emerge in a complete set, like the original **Star Trek** release, in the near future.

*As a new member, you must have missed our news item in FAB5 about PolyGram's releases. Not to worry. The plan is that PolyGram will release the last three of their episodes on Volume 11 (*Mindbender, The Long Sleep *and* Timelash*), so at that point, not counting **Invasion UFO**, they will have released 21 complete episodes of the series. **Invasion UFO** is actually a compilation of* six *episodes* - Identified, Confetti Check A-OK, Computer Affair, E.S.P., Reflections In The Water *and* The Man Who Came Back *- although the material culled from* E.S.P. *and* The Man Who Came Back *is very minor (a matter of just a few seconds in the latter case). The contractual arrangement between ITC and Channel 5 (which PolyGram have taken up with their purchase of the Channel 5 catalogue) prevents the release of these episodes by PolyGram, although they may appear from ITC Home Video at some future date - or from PolyGram if a new agreement is reached with ITC. (*E.S.P. *is the exception here - it appears to have slipped through the net, probably as no one realised that it actually formed a small part of **Invasion UFO**).*

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MARKET PLACE

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Power Themes 90 CD - £10.00
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CONTACT:
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